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"JUNO AND THE PAYCOCK."

At the Royalty,

A Play in Three Acts, by Sean
 O'Casey, presented at the Royalty
 Theatre, on Monday, November
 16th.

"Captain" Jack Boyle
 Arthur Sinclair.
 Johnny Boyle Harry Hutchinson.
 Mary Boyle Kathleen O'Regan.
 "Joker" Daly Sydney Morgan.
 Mrs. Maile Madigan Maire O'Neill.
 "Needle" Nugent J. A. O'Rourke.
 Mrs. Tancred Kitty Kirwan.
 Jerry Devine David Morris.
 Charlie Benham Eric Page.
 An Irregular Mobiliser Barney Mulligan.
 An Irregular E. J. Kennedy.
 A Coal Block Vendor Edmund O'Grady.
 A Sewing Machine Man Christopher Steele.
 Furniture Removal Man Edmund O'Grady.
 Two Neighbours Mollie Mackay.
 Joyce Chancellor.

In "Juno and the Paycock" the
 Playboy has become middle-aged and
 is inclined to stoutness. He is now a
 town-bird and his speech has lost most
 of the glorious imagery of the hill-side
 peasant, but he struts the streets of
 Dublin with the boasting assurance.
 To his cronies, who stick by him as
 long as he has the price of a bottle
 of stout, he is known as "Captain" Jack
 Boyle, and he tells tales of the Gulf
 of Mexico, although the only trip he
 ever made was from Dublin to Liver-
 pool. He is a shirker, and whenever a
 job is mentioned he gets a pain in his
 leg. Juno, his wife, slaves to keep
 him, and also the son, Johnny, who
 has been wounded in the fighting be-
 tween the Die-hards and the Free
 Staters in 1922, and the handsome
 young daughter, Mary, who is out on
 a sympathetic strike.

To the miserable two-roomed tenement comes the news that Boyle has
 inherited a fortune of some two thou-
 sand pounds. The Paycock's tail takes
 on a fresh colouring, and rises with
 renewed vigour. With borrowed
 money the nest is decked with velvet
 chairs and "ornaments," a pound is
 paid off the price of a gramophone,
 and pleasant afternoon tea parties
 are given to the neighbours. The "Captain"
 becomes a man of affairs and an up-
 holder of the Church and State.

Of course it is a house of cards. In
 the tragic last act it topples with the
 news that the will has been bungled,
 and that there will be no money. Then
 follows the revelation that the daugh-
 ter has been betrayed, and is going to
 have a child, having given up the
 decent young trade-union leader for
 a rotter who has cleared off to
 England when he knew that the legacy
 was a myth. Finally, Johnny is taken
 away and shot as a traitor. At these
 catastrophes the Paycock can only
 scream and rage. It is the mother
 upon whom the tragedy falls, and she,
 broken down by her son's death, goes
 away with the daughter and leaves the
 house of grief for ever.

A lesser playwright would have
 ended his play on that note of realism.
 Mr. O'Casey with a poet's irony, is
 writing a play on the follies of his old
 people and mankind in general, and
 he gives us a later scene in which
 the "Captain" and his favorite crony,
 "Joker," return singing to the deserted
 tenement. They are so drunk that they
 can hardly stand, and as the Pay-
 cock falls stupified across an old pack-
 ing case he mumbles one of his
 favourite sayings, that the world is in
 a state of chaos.

"Juno and the Paycock" is a re-
 markable play. It is probably the
 finest thing that has come out of
 Ireland since Synge's "The Play-
 boy of the Western World," and yet
 the author has defied most of the rules
 of playwriting. Only a man with an
 extraordinary native genius would
 have blended comedy and tragedy so
 unerringly. The first two acts—except
 for the tragic figure of the son Johnny
 who seemed to sound the note of doom
 in the household from the beginning—
 are riotously funny, and even in the
 final act tears alternate with the des-
 perate. But they are real tears, and the po-
 ignant figure of Juno at the end will
 not easily be forgotten.

The play is superbly acted. Miss
 Sara Allgood's Juno—the tired drudge,
 the household slave, the tender mother
 —was magnificent throughout the play,
 although it rose to something like
 supreme beauty in the scene with the
 hysterical son in the second act, and
 the poignant one when she hears of
 her daughter's trouble in the last. Mr.
 Arthur Sinclair, too, has never done
 anything better than the Paycock, nor
 has Mr. Sydney Morgan ever been
 more generously served as with the
 part of "Joker." Boyle's cringing,
 cowardly and human intimate. Miss
 Maire O'Neill was very good as a
 garrulous neighbour. A fine piece of
 acting from Mr. Harry Hutchinson,
 as Johnny Boyle, and Miss Kathleen
 O'Regan's study of the girl Mary, also
 deserve to be picked out for special
 praise. In other parts Mr. David
 Morris, Mr. J. O'Rourke and Miss
 Kitty Kirwan were excellent. The
 play was cleverly produced by Mr.
 J. B. Fagan.

Three Arts Ball.
 Art, drama, literature, and society
 are represented on the Corded on the
 arranging this year's Three Arts Ball,
 which will take place at the Royal
 Opera House, Covent Garden, on Dec.
 10. Amongst those who are
 assisting to make the Ball an even
 greater success than in previous years,
 are Sir George Frampton, Lady
 Wyndham, Sir Arthur Pinero, Sir
 Johnston Forbes-Robertson, Mrs.
 Hilton Philpott, Sir Maurice and
 Lady Abbot Anderson, the March-
 iones of Headfort, Lord Lurgan, and
 the Dowager Countess of Seafield.



[Photo., Paterson's.]

MONA MAGNET,

At the EMPIRE, FINSBURY PARK.

SUCCESSSES FOR PANTOMIME

MEMORY LANE.

Waltz Song by Spiers and Conrad.

This haunting number was the success of
 the Concert Party season, and will be the
 waltz-song of the year.

CHARLESTON. By Mack & Johnston. Who hasn't read about this famous song and dance num- ber? The dance has come to stay and so has the song.	TITINA. One-Step Song by Daniderf. The most popular tune on the bands last season, now developing into one of the song hits of the year.
WHERE ARE YOU TO-NIGHT? Waltz-Song, Conrad. Conrad has written many hits, but apparently this will be one of his biggest.	HELLO TUCKY. Song Fox-Trot by Meyer & Hanley. Layton & Johnstone's freak hit number.
SOMETIME. Waltz-Song by Rudolf Friml. This composer wrote a waltz number entitled "Dear Love My Love." It was popular. This will be more so.	ADELAI. Song Tango by Sturin. The Companion song to "Marcheta." Will become equally popular.
SLEEPY HOLLOW TUNE. By Richard Kountz. One of the most haunting and simple light ballads pub- lished for many years.	SO THIS IS LOVE. Waltz-Song, Goetz. Nearly a million copies of this waltz-song were sold in the States. That means nothing, but when you have heard the song, it does.

And

OH! MY! YES! US GIRLS MUST HAVE OUR FUN.

By Felix Austead.

George Robey, Nellie Wallace and Lorna
 Pounds created a furore with this number, and
 and so have the various Concert Parties, but as a
 "dame song" it will be the song of the panto-
 mime season.

Any information re the above:—

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"NICOLETTE."

At the Duke of York's.

Musical Play in 3 Acts. Book by
 Norman Frost and Kingsley Lark.
 Lyrics by Kingsley Lark and
 Patrick Barrow. Music by Patrick
 Barrow. First London perfor-
 mance on Nov. 18.

A Musician Cecil Musk.
 Pan Fulano Bertram Wallis.
 Pan Rigolo Bert E. Evrenonde.
 Captain Tropoff Lindsell Stuart.
 Major Bots Jack Leopold.
 Melita Molly O'Shann.
 Castro Gilbert Ritchie.
 Nicolette Phyllis Le Grand.
 Sir Reginald Browne John Doran.
 Wilfred Root Mark Daly.
 Petrusco Robert McQueen.
 Paul Alvara Amy Augarde.
 Gerald Mowbray Kingsley Lark.
 A Messenger George Lowe.
 A Priest Walter Lindsay.

The first act put the house in good
 humour. The book promised, the
 choruses bustled; there were good
 songs—"The Secretary," ingenious in
 rhythms and rhymes, "Cupid," with a
 pretty tune, and taking duet called
 "Shir in your shoes." And people
 were heard saying to each other that
 here was a musical comedy of which it
 might be said that its humour arrived
 in time for the first night.

Afterwards the piece wandered into
 by-ways and failed to hang together.
 A superfluous war was introduced, and
 a grand opera scene à la Tosca, which
 did not show the composer at his
 strongest. Nor is his workmanship
 quite expert enough for sextette part
 writing. Into the air crept a chill,
 only momentarily to be dispelled by
 "Cigarette Tango," a really delightful
 number, deftly scored, and played, and
 danced to perfection.

Still, there was little excuse for the
 gallery's demonstration—that "booming"
 which is so distasteful to the rest of
 the audience. The piece certainly
 wants pulling together, and it can
 afford to lose a good half-hour out of
 the second and third acts. That done,
 all should go well with it.

Volania is the background for the
 action—that land where musical
 comedy plots grow like weeds. "The
 weed" provides Volania with its sole
 industry, which is cigarette-making.
 Perforce, the population itself con-
 sumes its own smokes, for by law the
 exportation of cigarettes is forbidden—
 the penalty, death. A leakage, which
 that picturesque villain, the Lord High
 President, knows all about, is dis-
 covered, and by means of a little juggling
 with evidence, the crime is
 fastened upon one Root, secretary to
 Sir Reginald Browne, newly arrived
 from England, and upon Gerald Mow-
 bray, a journalist with a generous roving
 commission from the "Daily
 Gazette," both of whom have got them-
 selves disliked in Volania for their
 attentions to ladies already attached.
 The Lord High President, developing
 from a comic bad lot into a melodra-
 matic one, meanwhile tries to drive a
 Sardonicus Scarpia like bargain with
 Gerald's sweetheart, Sir Reginald's
 daughter, Nicolette. Needless to say,
 his foiling coincides with the fall of
 the curtain.

Mr. Mark Daly, who is new to Lon-
 don, made a big success. His methods
 may be the common property of come-
 dians, but he makes them his own by
 force of a real comical personality and
 appearance. He went through a
 ludicrous scene with golf-clubs and a
 couple of suit-cases, while the audience
 wiped tears of laughter from their
 eyes. Miss Phyllis Le Grand is a
 statuesque kind of heroine. She is very
 sweet, though sedate. Perhaps, she is
 overmuch inclined to mincing manners
 of speech, but her voice is good, and
 she sings really well—she has style. In
 Mowbray, Mr. Kingsley Lark presents
 us with probably the first stage jour-
 nalist to look like a human being. He
 is not only a capable singer but one of
 almost unlimited versatility, who, as
 we know, can turn with equal success
 from Hans Sachs to a hero of musical
 comedy. The best of his songs was
 "Princess of Dreams," and he made
 the most of it. Miss Amy Augarde is
 her own delightful self in what is now
 a typical Amy Augarde rôle, that of
 the managers of the cigarette fac-
 tory, and there are effective parts for
 Miss Molly O'Shann, a bright sou-
 brette and a captivating dancer, and
 Mr. Jack Leopold, who partnered her.
 Mr. Leopold's dancing is first-rate, too,
 and he made a genuinely comic char-
 acter out of a major of the Volanian
 Guards. Mr. Bertram Wallis makes a
 villain of distinction. He has not as
 much to do as he deserves but he lends
 an air to the President. Some effective
 moments fall to Mr. Bert E. Evren-
 onde as the Chief Constable, while
 Mr. Gilbert Ritchie as the co-conspirator
 Castro, shows a face that should be
 any smuggler's fortune. Mr. John
 Doran as Sir Reginald Browne, and
 Mr. Lindsell Stuart, Mr. Robert Mc-
 Queen, Mr. Walter Lindsay and Mr.
 George Lowe, in smaller parts, all do
 well.

The direction of the orchestra is in
 the hands of Mr. John A. Henvel, and
 the producer is Mr. Reginald Bach.
 "Nicolette" is presented at the Duke
 of York's by Mr. Thos. J. Courtly
 (the arrangement with Miss Violet
 Melnotte).

"Arden of Faversham."
 On Sunday, Dec. 13, the Renaissance
 Theatre will revive at the New Scala
 the Elizabethan play, "Arden of
 Faversham." It is written around a
 murder which actually took place on
 Feb. 15, 1560—the victim being a
 mayor of the Kentish town. The play
 enjoyed a great vogue for about a
 hundred years. Its author is unknown,
 but by some authorities it has been
 attributed to Shakespeare. William
 Poel is the producer, and Miriam
 Lewes will play the leading female
 rôle.

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To JAMES T. ANSLY, a Member of the
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vue whose present address is un-
known but who is believed to be resid-
ing in England.

TAKE NOTICE that a Petition has
been filed in this Division in order to
answer the charges in the Petition of
Thomas Glover of 3, Brook-street, Hudders-
field in the County of York praying for a
dissolution of marriage. In default of
your so appearing, you will not be allowed
to address the Court, and the Court will
proceed to hear the said Petition proved
and pronounce sentence in respect thereto.
And take further notice that for the purpose
aforesaid within one month after the date
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ber of pensioners, 103; amount of loans,
lures, grants, £18.

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Phone: Regent 4546 and 4547.
Wires: "The Era, Rand, London."

COMPANIES WANTED.

WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD.
Jan. 4, Feb. 8, 22.

GRAND THEATRE, LUTON.
Jan. 25, Feb. 15.

NEW THEATRE R. INVERNESS.
Dec. 14, 21, March 15, 29.
All the above Once Nightly.
Bookings must be made direct
E. G. Falcon, Carlton House, Bedford.

H. W. ROWLAND'S BOOKING
OFFICES.

WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
Dec. 14, Jan. 11, Feb. 15.

GAIETY THEATRE, HASTINGS.
March 1 (7), 15, 22, 29, April 19, 26,
P.G.T. FOLKESTONE.
Dec. 7, Jan. 4, Feb. 1, April 26.

HIPOBROME, MARGATE.
May 31, June 14, 21, 28, July 12.
THEATRE ROYAL, WORTHING.
Easter, Whit., June and July, 1932.
OPERA HOUSE, CHELTENHAM.
March 22, 29, May 3, 24.

London Representative, O.H., Blackpool.
Apply, 24, Chandos-street, W.C.2.
Regent, 1178, Tottenham, Westrand,
London.

GRAND THEATRE, OLDHAM.
A MAGNIFICENT THEATRE.
A Magnificent Stage.
Can produce the biggest of productions.

VACANCIES.
MUSICAL PREFERRED.
WANTED, Feb. 22, March 29,
April 5, 12.

ERNEST DOTTRIDGE, "Mayfield,"
Wood-street, St. Annes-on-Sea.

WINTER GARDENS,
BRIGHTON.
WANTED, Feb. 1 (7), 15, and 22,
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Only First-class Attractions Entertained.
A. DOUGLASS,
Winter Gardens, New Brighton.

PRINCE OF WALES THEATRE,
GRIMSBY.

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For the Following Dates.
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HOLYWELL,
N. WALES.

WANTED, UP-TO-DATE PANTO.
CINDERELLA or BABES.
For week commencing 28th December.
Use of Stage prior week if required.
Large Stage.

Good District.
Apply MANAGER.

MACNAGHTEN VAUDEVILLE
CIRCUIT.

PAVILION THEATRE, LEICESTER.

WANTED, Monday next, first-class
Comedy, Revue, or suitable attrac-
tion. Wire or phone immediately.
Laurance, Pavilion Theatre, Leicester, or
phone 2533.

WANTED, First-Class Attractions.
T. K. CHATHAM, DEC. 14.
O. H. BELFAST, MAR. 8.
Apply, The Fredk. Mouillot Offices,
7/8, Leicester-place, W.C.2.

THEATRE ROYAL,
PLYMOUTH.
ONLY VACANT DATE
THIS YEAR.
DEC. 14th.

WANTED, ATTRACTION.
Apply J. M. Glover,
19, Sackville-street, W.

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WANTED, Ladies' Train for panto-
mime engls. Apply, FRANK
PERRY'S Agency and School of
Dancing, 145, Wardour-street, W.

WANTED, Small Boys for Stage Act,
height 3ft. 6ins.; must be over 15
years old; willing to travel; good home;
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WANTED, FRED DANVERS to com-
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son Clark and Co., Ltd., 57, Mortimer-st.,
W.1.

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WANTED.

WANTED FOR OUR CINDERELLA
PANTOMIME.
To Rehearse Nov. 30, Production Dec. 7.
A FIRST-CLASS DANDINI.

A FIRST-CLASS FELIX "CAT."
A FIRST-CLASS BONZO "DOG."
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MANCHESTER.

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WANTED, Resident Stage Carpenter
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cian; anywhere; open on receipt of wire.
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cian; anywhere; open on receipt of wire.
All communications to Douglas Hye, 7,
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WANTED, Violin CONDUCTOR
TO OPEN DEC. 6; MIDLANDS;
MUST FIT PICTURES AND HAVE
LIBRARY; EXPERIENCE ESSENTIAL.
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ERA."

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WANTED, First-class Leader
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Trumpet (Cornet), flat pitch; evenings
and one matinee; terms, refs., etc.
JENNINGS, M.D., Rialto, Kirkcaldy,
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WANTED, for First-class Leading
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to either double A Saxophone or
First-class references necessary. All ap-
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must be first-class conductor also.
Apply Box 786, "The Era."

WANTED, good 1st Violin; 6 nights
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Cinema in the Province. Must
have extensive lib. Perfect picture
fitting. Reply, stating full particulars
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WANTED, first-class Musicians.
Leader Violinist, and either Cellist
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permanent engagements. Write to the
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First-class. South Coast (live in).
Must be experienced, straight and dance.
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salary, etc., S. 2309, Upper Clapton-rd.,
E.5.

WANTED, Violinist Leader, able to
do spot light solos; also "Cello and
Organist (reed). Write, stating terms,
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house, Muswell Hill, N.10.

WANTED, Cellist for Cinema (Ladies
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terms. Box 777, "The Era."

WANTED, "CELLISTE, YOUNG, EX-
PERIENCED, RESIDENT EN-
GAGEMENT, FULL PARTICULARS
BOX 808, "THE ERA."

WANTED, Enthusiastic "Cellist," to
complete trio; experience unneces-
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and interest taken in such a one, and a
salary of £3 per week paid. Country
town 30 miles from London. Send refer-
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Apply Gray, 12, Archer-street, Lon-
don, W.

WANTED, "CELLIST, expd. gent.,
smart, young, good, perm. cal.
Write immediately Leader, 44, Carshalton-
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WANTED, experienced young "Cellist"
(male) for Cinema; evenings and
two matinees. Terms to Foreman, Home-
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WANTED, "Cellist; must be first-class
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about 7 hours daily. Male. State age
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Five new numbers for Full Orchestra for
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SPLENDID REHEARSAL ROOMS,
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TENOR SAX,
ALTO SAX,
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3 TRUMPETS,
2 DRUMS,
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TROMBONE,
VIOLIN,
Apply M.D.,
SOUSAPHONE DOUBLE BASS,
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WANTED, Organist, evenings only;
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B flat Trumpet; Cellists combining E
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Contrabassists combining Tenor Banjo or
Tenor Banjo or Drums; Clarinets combin-
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Player; required; flat pitch A439 used.
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WANTED, Smart Relief Pianist
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Week's trial required. Apply M.D.

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ALL MUST HAVE CINEMA EXP.
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reasonable charges. Mon. or Thurs.
before 1 p.m. MRS. HADLEY, 53,
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Director (Pianist) for resident,
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WANTED, Known, at lib. Dec. 7, for
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Dir. (Piano, Banjo, Compose, Arrange).
Ex. Refs. Devere (conductor "Patricia"),
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WANTED, Known, MUS. DIR. DE-
SIRES CHANGE IN FIRST-CLASS
SEASIDE OR PROVINCIAL CINEMA OR
HOTEL. LATE OF ONE OF THE
PREMIER CINEMAS ON THE SOUTH
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Library. F.O., Musical Director, 6, Scholes-
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A BASS DRUM, 28 x 15, trapdoor, £4 5s. All white or black.

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Hotel or Hydro, by Concert
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202. pairs, sample pair, post free, 4/6.
Black Glacé Kid, ankle strap, baby
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Second-hand clarinets from
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An orchestra in itself. £400
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B flat soprano, Albert, auto. oct. silver-plated, L.P., in case 13 10
B flat soprano, Holton, auto. oct. silver-plated, gold bell, low pitch, new condition, complete with case 19 0
B flat soprano, French make, simple system, L.P., new, in case 13 0
B flat soprano, Conn. auto. oct. rellers, silver-plated, H.P., case 17 10
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E flat alto, Buffet, silver-plated, auto. oct., L.P., in case 26 0
E flat alto, Martin, auto. oct., silver-plated, with case L.P. 23 0
E flat alto, Conn. auto. oct., silver-plated, L.P., with case 24 0
E flat alto, Buescher, auto. oct., silver-plated, gold bell, case 24 0
E flat alto, Albert, silver-plated, auto. oct., low pitch, case 19 0
E flat alto, Albert, silver-plated, auto. oct., high pitch, case 19 0
E flat alto, Selmer, silver-plated, gold bell, in case, new 22 0
E flat alto, Albert, auto. oct., gold-plated, pearl keys, L.P. 24 0
E flat alto, Holton, silver-plated, auto. oct., new, with case 26 0
E flat alto, French make, auto. oct., simple system, nickel-plated, high pitch, in case 15 0
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C melody, Llamy, auto. oct., silver-plated, with case 16 0
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B flat tenor, Conn. silver-plated, gold bell, L.P., in case 28 0
B flat tenor, French make, nickel-plated, simple system, L.P. 14 0
B flat tenor, Hawkes, silver-plated, rellers, auto. oct. 22 0
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SAXOPHONE LESSONS. minute instruction from famous player. Tone, mouthpiece, reed, tongue, vibrato, slap, flutter, laugh, 2s. each. Postal Lessons. Box 196, "The Era".
SAXOPHONE Stands to take alto, melody or tenor, any make, with soprano and clarinet pegs, all parts detachable, from 21/-.
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SAXOPHONE SOLOS by world's best artists, with piano accompaniment. See Lewin Bros.
SOUTSAPHONES (CONVERTED). EQUAL TO NEW.
24 BELLS.
E FLAT, B FLAT, BB FLAT. 414 UPWARDS.
THE PEERLESS CO.
BRASS & MILITARY BAND INSTRUMENT MAKERS AND REPAIRERS.
SHERBOURNE ROAD, BALSALL HEATH, BIRMINGHAM.
SOUTSAPHONE. 410; Boosey 4-Valve Bass, £3; Euphonium, £2 10s.; Boehm Flute, £3 10s.; Buffet New Oboe, £5; Wheatstone 4-Key Concertina, £4 10s.; Alto Trombone, £6 8s.; Gloucester-road, Camden Town, N.W.
SOUTSAPHONES.—Who wants the largest? B flat 33 inch bell. The Big Noise for your revue. Genuine Soutaphones, E flat and B flat, from £15 upwards. Immediate delivery. Prices and particulars, Foote, Ltd., 232, Hornsey-road, London.
SOUTSAPHONE. B flat, silver-plated, bargain, £25—Mayers and Sons, 6, Southern-street, Liverpool-road, Manchester.
STAGE CLOTHS. Quantity of stage cloths in sail cloth, as new—50ft. by 10ft. Price, £3 10s. each. Can be erected at A. B. Ltd., 234, York-road, Kings Cross, N.7.
TROMBONE Slides. For 100 per cent. satisfaction, renewals or repairs. Paxman Bros., 26, Borough High-street, S.E.1.
TRUMPETS.—The famous E flat and A Ref. Trumpet. Rotary quick change, silver-plated and engraved; high and low pitch; complete in case, £10 10s. E flat trumpet, quick change to A. 4 10s. Foote, Ltd., 232, Hornsey-road, London.
TRUMPETS. The Besson "New Creation" rotary quick change is used by all leading artists. Send for catalogue.
BESSON, 198, Euston-road, London, N.W.1.

ARTICLES FOR SALE.

TENOR TROMBONE. B flat, with mutes; Hawkes brass model, ex condition; bargain. Ashley, 30, Arkwright-street, Bolton.
TRY COOPER'S for lowest prices for Saxophones, Trumpets, Banjos, Jazz Sets, Clarinets, and all musical instruments. 34, Cecil-road, Northampton.

100 LARGE MEMOS. printed, lovely paper, 2/6; 250, 4/6; free. NATIONAL PRESS, Vauvert, Guernsey.

TO THEATRE PROPRIETORS AND OTHERS.

WALTER HOWARD, DECEASED.
APPLICATIONS FOR LEAVE to perform "The Prince and the Beggar Maid," "Seven Days' Leave," "The Life Guardsman," "Under the Russian Flag," etc., should be made to in writing to the MESSRS. JOHN H. MOTE & SON, 11, Gray's Inn-square, W.C.1. Solicitors for the Executors, 13, Gerrard-street, W.1.

AGENCY ANNOUNCEMENT.
W. E. WALLIS ARTHUR, Horace Rose and George Hardcastle intend to apply to the London County Council for a Licence to carry on an Employment Agency for theatrical, variety and concert artists at 156, Strand, W.C.2. such Agency to be known as Bookings & Co. All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Westminster, S.E.1, within fourteen days from the date of publication of this advertisement.

MINEHEAD URBAN DISTRICT COUNCIL.

WANTED OFFERS for the privilege of giving Musical Entertainment from a site approximately 745 square yards on the Sea Front, Minehead, for five Seasons, viz.: 1925 to 1930, inclusive.
Offers to erect on the site a suitable building for the purpose, such building to be approved by the Council and to become the property of the Council at the end of the above-mentioned period.
Offers prepared to provide a specially high class form of Entertainment will receive special consideration.
Particulars, plan of site and conditions of License may be obtained upon application to the Clerk.
Sealed Tender, endorsed "Entertainments," stating amount offered, nature of Entertainment, with plan of proposed erection, to be sent to my office not later than 7th January, 1926.
The Council do not bind themselves to accept any offer.

By Order,
W. H. A. TJORNE,
Clerk.
3, Banks Street,
Minehead, Somerset.

TRAVELLING CINEMA FOR SALE.

Comprising 1925 1-Ton Ford Van, Capel, 1 1/2 K.W. Electrical Plant, 70 Volts Gaumont Chrono. Projector, latest type, complete with new Gaumont outfit, Iron Box, Batons, Fire Extinguishers, Exit Lamps, Extra Tyre, everything to comply with the council regulations. Can be seen by appointment at any time. Apply Miss A. Store, 4, William-street, Knightsbridge.

POST CARDS from any Photo.

Time to finish four days. 50, 3/-; 100, 5/-; 500, 17/-; 1,000 30/-. Sample and List Free.
S. E. HACKETT,
Works, July Road, Liverpool.

WILLIAMSON
NORTH MILL
ASHTON-ULYNE
ROLL TICKETS

BALLOONS, PAPER HATS, FANS, SUNSHADES, STREAMERS, and all kinds of Carnival, Dance, Gala, and Fete Novelties always in stock. Send for lists. Concert Parties supplied at all resorts.
VICTOR GINN,
16, Red on Square, High Holborn, W.C.

BRIGHTON.
CHATFIELD'S HOTEL
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Special All-in Terms:
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THREE AND A HALF GUINEAS
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From **SEVEN GUINEAS** Double
Full Table d'Hôte Menu.
All English Fare.
THE "HAPPIEST" HOTEL IN BRIGHTON.
ORCHESTRA ALL THE YEAR ROUND.
Hot Suppers after the Show.
Specially recommended by "The Era" and many eminent professionals.
Write, or 'phone BRIGHTON, 1757.
DUDLEY KENNY & GOR ON PORTER,
CHATFIELD'S HOTEL,
WEST STREET,
BRIGHTON.

"LE CAVEAU"
RESTAURANT FRANCAIS
28, BUCKINGHAM STREET
CHARING CROSS
The only real French Restaurant in London.
In every Respect first-class
Tel.: REGENT 3851.

"STROH"
A Perfect Instrument.
The result of adapting the world-famous "STROH" principle to the ordinary cello, producing a tone of singular beauty. Our Illustrated Booklet C11, explains the "Stroh" Principle and describes the "Stroh" Instruments. Write for a copy sent quite free.
GEO. EVANS & Co.,
94 Albany St., LONDON N.W.1.

BIRTHS, MARRIAGES & DEATHS.
TAYLOR.—Mrs. John Taylor (many years Wardrobe Mistress with the late Wm. Greet), passed away very peacefully from a stroke at Chatfield's Hotel, West-street, Brighton, Tuesday, Nov. 17. Will old friends accept this only intimation. Harry Taylor (eldest son), Star and Garter Hotel, Brighton.
PEPPER.—On Oct. 28th, Elizabeth Mary (née Rose Hamilton), widow of the late R. R. Pepper, of the D'Oyley Carls Opera Co., aged 69 years, 22, Higham-view, Pendleton, Manchester.

MATERNITY, MEDICAL, NURSING AND CONVALESCENT HOME.
Every care, comfort, and absolute privacy. Hallowood, Granville-road, Broadstairs. Telephone, 429.

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In Bankruptcy

Re Florence Mary Frearson.

By Order of the Trustee.

SKEGNESS.

Important to Entertainment Caterers
Restaurant-Proprietors and others.

GEORGE DUNKLEY & SON

Favoured with instructions from the Trustee in Bankruptcy, will offer for Sale by Public Auction, in the
CAFE DANSANT,
on
MONDAY, the 30th Nov., 1925
At 2-20 for 3 p.m., subject to such Conditions as shall then be read:

The Goodwill and Interest
OF THE
CAFE DANSANT,
SKEGNESS.

Subject to the terms and conditions contained in the Lease from the Skegness Urban District Council to Florence Mary Frearson for the term of 14 years from March 25th, 1922, at an annual Rental of £240.
The Purchasers must take Furniture, Fixtures, Fittings and Inventory belonging to the Estate at Valuation.
The above has been run for some years as a high-class Cafe Dansant, and is supplying a long felt want in Skegness, the present Lessee having expended a great amount of capital in bringing the place thoroughly up-to-date. The last two Seasons have been successful and the business could be made into a very remunerative undertaking.

Immediate Possession on Completion.

For further particulars apply the Auctioneers, Lumley Chambers, Skegness; or to the Trustee
C. T. JESSAP, Esq.,
Incorporated Accountant,
Barlow Chambers, Lumley Road, Skegness.

THE TOWN COUNCIL OF ST. ANDREWS

INVITE OFFERS FOR
ALFRESCO Performances for Season 1926
FOR PARTICULARS APPLY,
J. CARGILL CANTLEY,
Joint Town Clerk, St. Andrews, Fife,
who will receive offers up to Monday, 7th December, 1925.

The Companies (Consolidation) Act 1908.

IN THE MATTER OF CHARLES HESLOP & CECIL MORLEY LTD.
(In Voluntary Liquidation).
NOTICE IS HEREBY GIVEN, pursuant to Section 188 of the Companies (Consolidation) Act, 1908, that a meeting of the Creditors of the above named Company will be held at the office of G. Dixey & Co., Chartered Accountants, 9a, Sackville-street, London, W.1, on Friday, the 27th day of November, 1925, at 10 o'clock in the forenoon, for the purpose provided for in the said section.
Dated this 16th day of November, 1925.
J. E. H. SAYERS,
Liquidator.

Telephone: 3312 ROYAL. Telegrams: 3312 ROYAL. Visitors, L'pool.
Victoria Hotel, Liverpool.
Professional Terms.
Apply T. Wood, Prop.

A PERFECT COMPLEXION

ROXANE
BEAUTIFUL IS A COMPLETE CURE FOR greasy complexion and imparts a vigorously healthy appearance.
Harmless to the most tender skin.
Price 3/6 (post free).
ROXANE et Cie (Dept D)
40, Albion House, New Oxford Street, W.

"STROH" CELLO

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The result of adapting the world-famous "STROH" principle to the ordinary cello, producing a tone of singular beauty. Our Illustrated Booklet C11, explains the "Stroh" Principle and describes the "Stroh" Instruments. Write for a copy sent quite free.
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THEATRE EMPLOYERS REGISTRATION ACT, 1925.

TO MANAGERS.
The charge to insert the necessary announcement, as under, in the columns of "THE ERA" would be 10/6 per insertion.

THEATRE EMPLOYERS REGISTRATION ACT, 1925.
Notice is hereby given that
residing at
and carrying on business under the name of
intends to apply to the
for registration under the above Act. (Date)

Address: THE ADVERTISEMENT MANAGER,
35, Wellington Street, Strand, W.C.2 See page 9

ESTABLISHED 1800.

HODGKINS, LTD.
CHEMICAL CLEANERS AND DYERS,
To the Theatrical Profession.
STAGE DRESSES AND WARDROBES Cleaned Expeditiously.
TABLEAU AND BOX CURTAINS CLEANED
To suit requirements.
ALL VARIETIES OF CLEANING AND DYEING UNDERTAKEN.
PROFESSIONAL TERMS.
Advice given and Estimates Free. 'Phone: REGENT 4244.
E. J. CUTBILL, Manager, 10 Dean Street, Oxford Street, W.1

CHARLES DORAN

Business Manager,
CHARLES LAKE
AND HIS SHAKESPEAREAN COMPANY.
This week, GRAND THEATRE, DERBY. Next week, THEATRE ROYAL, PETERBOROUGH.
"Mr. Doran is eminently fitted to portray these great characters."
"Gravestend Reporter."
Re Dates - **PERCY ROWLAND, 24, CHANDOS STREET, W.C.2.**

TURNED HUNDREDS AWAY

EVERY PERFORMANCE
AT THE **PALACE, NEWCASTLE** LAST WEEK
WILL MURRAY'S One and Only
CASEY'S COURT
THE PAY BOX MAGNET.

LOOK OUT
FOR MY
NEXT
MONEY
MAKER
CASEY'S COURT
CIRCUS
LEW LAKE'S AGENCY.

Memories of Mummery and the Old Standard Theatre

By **ALBERT DOUGLASS.** With a Foreword by **LADY WYNDHAM & SIR GERALD DU MAURIER.**
Illustrated.
THE WHOLE PROFITS OF THIS BOOK WILL BE EQUALLY DIVIDED BETWEEN THE ACTORS' BENEVOLENT FUND AND THE ACTORS' ORPHANAGE.
Price 2/6. Post free, 2/9. "The Era" Office, 35, Wellington Street, Strand, W.C.1.

Theatrical Employers Registration Act 1925.

NOTICE IS HEREBY GIVEN that Stoll Picture Productions Limited, whose registered office is at Coliseum Buildings, St. Martin's Lane, London, W.C.2, intends to apply to the London County Council, for registration under the above Act.
Dated the 25th day of November, 1925.

HOLBORN EMPIRE.

Woe George Wood's comedy sketch, "Nobody Loves Me," is a big attraction here this week. George is at his best as the Boy Scout, whose mother has remarried, and the comedy is associated chiefly with his new-found father's attempts to coerce his step-son. The father has a daughter, who George likes, and reconciliation is based on this note. It was most interesting on Monday to watch the faces of the audience at Holborn, so keen and intent not to miss a line. Every sally and word was enjoyed, because George put it over with that supreme artistry of which he is a master. Able assistance is rendered him by Dolly Harmer and Tom Blacklock.

The Houston Sisters are another turn that is proving greatly to the liking of the audience here. Renee, a precocious child, and Billie, a splendid little fellow, the irresistible, vide programme, are as pretty and charming a sister duo as we have seen. They open with some clever patter, in which their musical director, Mr. G. A. Balharric, joins, and the naïveté, particularly of Renee, in this is delightful. "Let it rain" is sung excellently, and a clever ventriloquial burlesque follows. Their closing number, "The Toy Drum Major," which they claim to have originated, is put over in fine style. Call after call in front of the curtain resulted. The Toronto Band are featuring Hal Swain and the Saxo Five, and seem as popular here as they were at the New Princes Cabaret. Texo's sensational aerial novelty act opens the programme. It is a clever act, but lacks showmanship. George Mozart, who follows, is as humorous as ever in his new caricatures, of every-day types, and his musical trio, at the close, is very funny. Jack Lane opens with "Strike," puts over some clever patter, plays "Just a song at twilight," as it would have been played forty years ago, and varies it to today's characteristics. His American burlesque song proves an effective finale. A. A. Haston, C. W. Mills and A. Tuck, better known as the Versatile Three, sing all their numbers in capital style. Perhaps their best was "Why don't my dreams come true?" a tuneful contribution. Malcolm Scott's cheerful chatter as the woman of Victorian days, is as good as ever, and the programme is concluded by the silent comedians, Hengler Brothers.

Jack Hylton and his famous band are at the Alhambra this week, and making an outstanding feature of two new numbers from the Wright catalogue, entitled:—"Sunny Havana" and "Babette," which are afforded a hearty reception. Jack informs the Wright House that he is making a permanent feature of these numbers, which proves they are the "Goods."

"DING DONG" BELLS OF 1925

At the Granville.
Reg. Bolton's revue is at the Granville, Waltham Green, this week, and large audiences testify their appreciation of its excellent entertainment. There are 16 "Ding Dongs," commencing with the Park Bell, including the Kitchen Bell, Wedding Bells (of course), the School Bell, the Temple Bells, Sleigh Bells, Sports Bells, Fire Bells, Joy Bells, etc. The Bathing Belles is a capital scene, full of fun and novelty and beauty. Reg. Bolton is responsible for much merriment throughout. As the bathing woman he especially shines in a capital character silhouette.
Susie Belmore is a charming soubrette, and sings "Let It Rain" and other ditties and dances and acts with much charm and vivacity. Jack Cowley, in a variety of parts, works hard and successfully. John Keet as the park keeper, and in other parts, does well and can sing a good song. Dorothy Belmore is charming and clever and always effective in her songs and concerted pieces. Vera Vere sings "I Know That Someone Loves Me" effectively and dances daintily.
Eddie Ascot gives some capital step-dancing impersonations, and his other choreographic efforts are good. The Pell Mell Girls and the stylish step-pers put in some excellent work, and "We Three in Georgia" and other selections, are very pleasing and well in the picture. Farm Belles is a pretty, picturesque and lively scene, with some good dancing, and "Football," by "We Three" (Susie and Dorothy Belmore and Vera Vere) is first-rate.

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Death of Trueman Towers.

We regret to learn that Mr. Trueman Towers, the popular manager of the Leicester Palace Theatre, died at the Leicester Royal Infirmary on Sunday morning after a comparatively short illness at the age of 63.
Mr. Towers, who has had a long and varied career in the profession, had experience in drama, stock plays, pantomime and musical comedies, and for 12 years was connected with the late George Edwardes' Touring companies from the Gaiety and Dalys Theatres, and also the late Mr. Charles Frodo. He had two years' management at the Leicester Royal Opera House for Messrs. Milton Bode and the late Edward Compton, then returned to George Edwardes' management, until engaged by Sir Oswald Stoll as manager of the Palace. He did yeoman service for charity, and his efforts on behalf of the Leicester Infirmary placed a Matinee Committee gained for him a life governorship of that institution.

Death of Yvonne Mehro.

Our readers will learn with regret of the death of Miss Yvonne Mehro, who passed peacefully away on Saturday last. Miss Mehro was at one time principal dancer in "the Lilac Domino," and later appeared with great success in the Askew and Mehro production, "The Dance Shop." About fifteen months ago Mr. Askew injured his heart and had to retire from the business, to be followed by Victor Marcel, who partnered Miss Mehro very successfully. It was while at Liverpool that Miss Mehro, who was appearing in "The Whirl of the World," caught cold which developed into pleurisy and pneumonia, leaving the lungs badly affected.

"Casey's Court Circus."

Will Murray and the Casey Kids are busy at the moment, busy putting the finishing touches to the next big production, "Casey's Court Circus," in which there will not be one item, Song or Situation, that was used in "Casey's Court." It is an entirely new production from start to finish in ten scenes. After two years' continuous run, Casey's Court comes off the road for a short period until "Casey's Court Circus" is in full swing, when Will Murray will train another Company of Juveniles and send "Casey's Court" round the country to play their return dates.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank the following for Ball donations:—Messrs. Willsons, £5 5s.; and A. Binnie, Esq., £1 1s.; and per Miss Lottie Albert, Moss De Yong, Esq., Miss Blanche Glave, A. Golanski, Esq., and Messrs. Willings, £2 2s. each; Sir James B. £3 3s.; David Cope, Esq., David Allen, Esq., Messrs. Partington, Ltd., B. Montague, Esq., Donald Vandenberg, Esq., and Bertram Gilbert, Esq., £1 1s. each; Messrs. Gletzman and Ring, £1 10s.; Nixon Gray, 10s. 6d.
Miss Florence Dwyer is thanked for a collection of 7s. collected from "See the Point," Revue Company.
The collection at the Walthamstow on Saturday last realised £7 15s. 6d. and thanks are due to Miss Florio Forde's manager, Mr. Chesney Allen, for his excellent speech.

The Music Hall Ladies' Guild Ball will take place, as previously announced, on Sunday, Dec. 6.

On Sunday next at the Gallery First Nights' Club, Mr. John Hastings Turner will read a paper entitled "Which is the highest form of dramatic art?" Miss Laura Cowie will take the chair at 7.15 p.m.

L.W.

PANTO PRODUCERS

L.W.

UNANIMOUSLY AGREE THAT

ARABY

THE NEW SONG OF THE DESERT
IS THE BEST PRODUCTION NUMBER IN RECENT YEARS

HORATIO NICHOLLS

AGAIN SCORES WITH

SUNNY HAVANA

WILL BE IN EVERY PANTOMIME



THE TOY DRUM MAJOR



THE MOST "TALKED OF" NUMBER EVER PUBLISHED

DON'T FAIL TO INCLUDE THESE WONDERFUL HITS

SAVE YOUR SORROW

WHY DON'T MY DREAMS COME TRUE

HIGH STREET, AFRICA

HAY! HAY! FARMER GRAY

BOUQUET

BABETTE

I'LL BUY THE RING

WHAT ABOUT YOU

TENNESSEE

WE'RE ALL JOLLY GOOD FELLOWS

PADDLIN' MADELIN' HOME

I LOVE THE SUNSHINE

I'VE NEVER WRONGED AN ONION

THE LAWRENCE WRIGHT MUSIC CO.

(The New Wright House), Denmark St. (Charing Cross Rd.), London, W.C.2.

Telephones: LONDON: REGENT 4147 (5 lines).

Telegrams: "VOCABLE, WESTCENT, LONDON."

Musical Directors and Professional Pianists, write for
particulars of our Orchestral or Pianoforte Subscription Clubs.

Artistes and Musical Directors in Manchester please call at our Branch Office, Hippodrome Buildings,
Oxford Street, Manchester. Phone—Central 7504.

Theatrical Gossip



The Late Queen Alexandra.

The entertainment world, in common with other spheres of activity, mourns the passing of Her Gracious Majesty Queen Alexandra. The late Queen-Mother and King Edward were both enthusiastic patrons of the theatre, and were generous supporters of theatrical charities. They preferred to visit the play without ostentation, and it was King Edward's desire that the practice of playing the National Anthem when Royalty were at the theatre should be abandoned. In spite of her deafness, Queen Alexandra keenly enjoyed the play, and would applaud with as much zest as the humblest play-goer. By the death of Queen Alexandra the profession has lost a staunch friend.

Theatres to Close on Friday.

The Society of West End Theatre Managers met on Monday to discuss the closing of theatres on Friday, the day of Queen Alexandra's funeral. It was unanimously decided to inform the Lord Chamberlain that all the West End theatres desired to close on Friday, and in order that this action would be universal throughout the country the Society hoped the Lord Chamberlain would issue an order accordingly. This the Lord Chamberlain has now done.

The Norwich Players.

From November 30 to December 5, the Norwich Players will produce at their Maddermarket Theatre, Euripides' tragedy "The Trojan Women," using Professor Gilbert Murray's translation. They are also giving "The Magic Casement," which has been reconstructed from an old Commedia dell'Arte plot by Nugent Monck. It is a very light farce, and deals with Columbine, Harlequin and Pantaloon in their historical setting.

Fellowship of Players.

The Fellowship of Players announce the tragedy of "Othello" as their next Shakespeare production on Sunday evening, December 20, when Mr. Godfrey Tearle will appear as the Moor of Venice.

"Conflict."

On Monday, Nov. 30, Messrs. J. and D. De Leon will present a new play, by Miles Malleson, entitled "Conflict," at the "Q" Theatre for one week. The cast includes Cecil Byrne, J. Fisher White, Ian Flemming, Tom Nesbitt and Barbara Gott. The play deals with the conflict between a Labour and Conservative Parliamentary candidate.

"The Blue Kitten."

Christmas week, at a theatre yet to be fixed, will see the J. L. Sacks production of "The Blue Kitten," a three-act musical comedy by Otto Harbach and William Carey Duncan (the book revised for the English stage by Dion Titherage and the lyrics by Greatrex Newman), with music by Rudolf Friml. The story is founded on that of the French comedy "Le Chasseur de Chez Maxim."

Supporting Roy Royston, Ethel Levy, and W. H. Berry, in the chief parts, will be Bobby Howes, Dorothy Brown, Estelle Brodie, Charles Stone, Cicely Eldon, Alec Fraser and Dallas Welford, the last-named in his original part.

Tom Reynolds will produce the "book" and Robert Burnside the dances.

"The Rose and the Ring."

The Harris Deans adaptation of Thackeray's fireside pantomime, "The Rose and the Ring," will be played this Christmas in Toronto, Boston (Mass.) and Manchester. London saw it at Wyndham's—two years ago.

BETWEEN OURSELVES.

By "ADAM."

What George Robey probably said: "Isn't Brum-agen?"

"They stopped, they looked, and they bristled."

And they are determined to stop everything bare—except a bare-faced scandal.

A contemporary states that "Sitting Out" is the name of George Robey's new playlet. It should suit him to a "C."

Martin Adson, junr., is doing a little punning at the Ring on Dec. 2. I hope there'll be no need for first aids, son.

And that the bout will prove a good box-office attraction.

Judging by reports, the new revue, "Let It Rain," exudes wit from every pore.

What the guard of "The Ghost Train" said when it arrived at the St. Martin's on Monday—"All Chains Tight."

The press agent for the piece is to be congratulated on having engineered many useful puff-puffs.

The Shoreham Players are presenting "The Shoemaker's Holiday," at their village hall. On Dec. 5 will be the "last" performance.

The "Quinnys" Revival.

The artists supporting Henry Ainley in "Quinnys" to be revived at the New Theatre on Wednesday, Dec. 2, will be Leslie Banks, John Laurie, Sydney Bland, Eileen Sharp, Cathleen McCarthy, Louise Hampton, Clare Harris, and Tom Reynolds. Mr. Ainley is reproducing the play himself.

Two Hundred Performances.

Ashley Dukes' "The Man With a Load of Mischief" was played for the two-hundredth time at the Haymarket Theatre on Monday.

British Empire Shakespeare Society.

A dramatic reading of "King Henry VI." (Part 2) will be given by the British Empire Shakespeare Society under the direction of Gordon Bailey at the Haymarket Theatre (kindly lent by Mr. Frederick Harris) on Friday afternoon, Dec. 4, with the following cast:—William Stack, Suffolk; Wilfrid Walter, Gloucester; Ashton Pearce, Cardinal Beaufort; George Skellan, York; Cecil Clarke, Henry VI.; Arthur Vezin, Jack Cade; Doris Sawyer, Margaret; and Florence Saunders, Eleanor. The Reading is open to the general public, and students in parties of twelve or more will be admitted at half-price.

The Repertory Players.

Owing to the clash of several shows on Dec. 6—a date which they selected as far back as last August—the Repertory Players have postponed their next production till Dec. 20. The Welsh play, "That Which Counts," produced by this Society in October, has now been sold for West End production.

The next item on the Repertory Players' programme is their annual dinner, at the Hyde Park Hotel on Dec. 13. Henry Ainley is the Chairman, and Miss Marie Tempest the guest of honour. The speakers will include E. A. Baughan, Reginald Berkeley, Ashley Dukes, Olga Lindo, Nigel Playfair, and Violet Vanbrugh, and the artistes Lilian Davies, Winnie Melville, Derek Oldham, Nelson Keys, Dorothy Varch, and Barbara Watts. L.R.A.M. (at the piano).

"Maria Martin."

At the next "Rag" of the Green Room "Rags" Society, to take place at the Globe Theatre on Sunday, Nov. 29, the classic drama, "Maria Martin," or "The Murder in the Red Barn," will be revived. It will be played (in condensed form) in the manner of the period, with no attempt at burlesque. Robert Atkins will produce "a company that includes Jack Hobbs and E. Scott Gatty (in female roles), Frank Pettley, Sam Livesey, Henry Wenman and Ernest Grahame. The rest of the programme will include sketches by Harold Campion, W. Cronin Wilson, Monckton Hoffe and Alfred Savor, "turns" by Gregory Stroud, David Burnaby, Stanley Holloway and Percy Henning, and a burlesque oratorio by Wolesley Charles.

"Abraham Lincoln" Revived.

"Abraham Lincoln," by John Drinkwater, was revived at the Prince's Theatre on Monday afternoon, for a series of matinees. These will be given on Mondays, Tuesdays, Thursdays and Fridays by the Commonwealth Players, a new organisation run on co-partnership lines. On the Committee are Leonard Shepherd, John McNally, William J. Rea, Tristram Rawson A.E. Filmer (who is also the producer), Elaine Mills, Edward Silk, and Miss Mary Baby.

Next Phoenix Production.

The next production by The Phoenix will be William Wycherley's comedy, "The Gentleman Dancing Master," to be given under the direction of Mr. Allan Wade at the Regent Theatre, on Sunday evening and Monday afternoon, December 13 and 14. Until the Phoenix revival of "The Country Wife" in February, 1924, no play of Wycherley (unless one may consider certain adaptations by Garvick, Buckstaff, and J. P. Kennedy) had been seen on the English stage for about 170 years.

"A DOLL'S HOUSE."

Ibsen at the Playhouse.

Torvald Helmer Milton Rosmer
Nora Madge Titherage
Doctor Rank Harcourt Williams
Mrs. Linden Martita Hunt
Nils Krogstad Frederick Lloyd
Anna Kate Phillips
Ellen Josephine Wilson
A Porter Geoffrey Dunlop
"The Doll's House" depends for its success in a great measure on the playing of the three most important parts, Nora, Helmer, and Doctor Rank. But most of all upon Nora. To some extent this part may be said to play itself, but for a real interpretation it needs the powers of a fully-matured and serious actress. Granted all this, the effect of the play is almost overwhelmingly strong.

It was therefore natural that one went to the Playhouse on Friday evening last impelled by curiosity to see what Miss Madge Titherage would make of the very great part of Nora. Miss Titherage has long been recognised as a very talented comedy actress, but it must be said at once that her performance in Ibsen's "Doll's House" was a tour de force, revealing nervous temperament and a power of intensity that held the house spellbound and brought her a tremendous reception. For the range of the part is extraordinary. There is Nora the child-wife, the "squirrel" playing with her children and dancing for her husband's delight. Miss Titherage made us feel that here was a child whom both husband and father had dressed and treated as a doll; and yet, even at the beginning, one realised that there were further depths to be plumbed in the girl. There are great wells of affection and sympathy always at the service of these she loves, and as the play proceeded she suggested so cleverly the gradual throwing-off of the doll's dress. From the entrance of Krogstad the tension grew. Little by little she made us feel the tightening of the coils about her; terribly we realised with her the awakening of the woman, the emergence from the doll's house. The scenes with Dr. Rank were all brilliantly handled to heighten the realisation, and the feverish Tarantella dance added the crowning touch to a scene that was almost unbearable in its agony. But it is the magnificent final act in which the power of an actress is put to the test, and here Miss Titherage was superb. There is the disillusionment, the awakening to deeper things, as well as the realisation that she no longer loves her husband. Miss Titherage had to cleverly suggest from the beginning the nervous intensity underlying the character that the ending seemed perfectly natural. She made us understand all that Ibsen meant to convey—it was not a tragedy; here two people brought face to face with life, and the woman goes out in search of herself.

Mr. Milton Rosmer's Helmer, at its best an unflattering part, was perhaps at the outset a trifle too buoyant and irresponsible, but in the third act he was all that could be wished. The priggishness and fatuous conceit of the man seemed to vanish, and he stood revealed as one who has thrown away his happiness and is left with but the faintest gleam of hope for comfort. Here Mr. Rosmer was excellent. The Dr. Rank of Mr. Harcourt Williams was admirable in its restraint and fineness. He touched in the horror of his case very subtly, and the parting scene with Nora was played with discrimination and understanding. Krogstad another unflattering part, was played most capably by Mr. Frederick Lloyd, and Miss Martita Hunt was very good as Mrs. Linden. The piece, interesting also in that it was dressed in the costumes of the early eighties, was effectively staged, and the production, by Mr. Francis Neilson, as a whole was excellent. We congratulate the Pilgrims on their revival of this great play.

R.A.D.A. Players' Dinner.

The R.A.D.A. Players' dinner dance at the Criterion, which will have been given in honour of Mr. Dion Boucicault and Miss Irene Vanbrugh, on Nov. 29, has been postponed to Sunday, Jan. 3.

O.P. Club "Young Brigade" Dinner.

The O.P. Club "Young Brigade" dinner, postponed from last Sunday, will be held at the Criterion on Sunday, Jan. 17.

Christmas Dinner and Dance.

The O.P. Club Christmas dinner and dance will take place at the Hotel Cecil on Sunday, Dec. 20, with Miss Ellaline Terriss in the chair, supported by Mr. Seymour Hicks and daughter.

A Well-Earned Honour.

Mr. E. O. Farrer, who has been the Reading correspondent of the "Era" for 35 years, has just attained to the position of Alderman. Few have worked harder in the interests of the town. He was for some years chairman of the Board of Guardians, and was known as "the champion committee-man."

BIRTHDAYS OF THE WEEK.

MANY HAPPY RETURNS TO
Fred. Grove—Wednesday, Nov. 25.
Violet Lloyd—Wednesday, Nov. 25.
Vesta Victoria—Thursday, Nov. 26.
Jesse Sparrow—Thursday, Nov. 26.
Louie Freese—Thursday, Nov. 26.
Acton Bond—Friday, Nov. 27.
Horace Sheldon—Friday, Nov. 27.
Frederick Day—Friday, Nov. 27.
Madge Goodall—Saturday, Nov. 28.
Mrs. Charles Coburn—Sunday, Nov. 29.
Joe Elvin—Sunday, Nov. 29.
J. Alexander—Tuesday, Dec. 1.

"THE OLD ADAM."

At the Kingsway.

Comedy in Three Acts by Cicely Hamilton, produced at the Kingsway Theatre, Tuesday, Nov. 17.

Mr. Shadlock Fewlass Llewellyn
Mr. Crawford Clifford Marquand
Mr. Burton-Phillips Charles Carson
General Cunliffe Scott Sunderland
Mr. Athelstan Lilley George Howe
Lieut. Robert Wilbraham Douglas Hutchison
Admiral Joe Bunting Roy Byford
His Secretary Carleton Hobbs
The Bishop of Stephensbury William J. Rea
The Siberian Ambassador Dreincourt Odium
Mr. Adams Geoffrey Wilkinson
A Messenger at the War Office Redley Briggs

Rawlinson Charles Leighton
Betty Cunliffe Frances Clare
Miss Hildegarde Jones, M.D. M.E.C.S.
Olga Slade

In "The Old Adam," which was originally produced at The Birmingham Repertory Theatre last year under the title of "The Human Factor," Miss Cicely Hamilton has hit upon a thoroughly amusing idea, having as its result a world turned topsy-turvy and yet unchanged in its essence.

Papilagonia is on the verge of war with Ruritania, but, under a government whose aim is reduction of armaments in the furtherance of peace, finds herself threatened with overwhelming disaster. But a way of salvation is offered to the paralysed Cabinet. Athelstan Lilley steps in. He has invented a new force, the Herzian Negative Ray, which he swears can be directed against Ruritania, and make absolutely immobile everything in mechanism, all transport, guns, machinery, factories, every machine of every sort. He has convinced General Cunliffe, the Chief of the General Staff, of its extraordinary power, and from the daily paper he produces instances that easily convince the other ministers. Therefore, it is with joy that they can declare war, and chuckle in their hearts at the result.

At midnight war is declared. In the presence of the Cabinet the button controlling the power of the ray is pressed; but, as they gloat over the prospect of an immobile Ruritania, lo! the room is in darkness. The electric lights have gone out, not only there, but all over the city. Someone in Ruritania is using the invention against Papilagonia! This is the supreme moment of the play: two armies confronting each other yet powerless to move. All the stunts of modern warfare are rendered useless.

But is Ruritania daunted? Not one whit! The country will not be cheated of its war. Robbed of their transport they mobilise the horses, mules and even the seaside donkeys and proceed to fight in the good old-fashioned way. The museums are ransacked for the old-time weapons, pikes and halberds for the arming of the soldiers, and the navy, under the command of Admiral Joe Bunting (late skipper of The Skylark) consists of fishing-smacks and coal-barges. It is marvellous with what enthusiasm and ingenuity the country responds to the soul-stirring needs of war. The Prime Minister changes his tactics. The country does not want a peace at any price! Leader and caught up in the flaming wave of patriotism he talks magnificently of "the man behind the gun," and gives stirring speeches to uphold the national morale. It is all a great fun, Miss Hamilton's vision of topsy-turvydom. Nothing could be more comic than this absurd situation, nor anything wittier than the satire with which she has laid bare the follies of war and warmakers, and the futility of statesmen.

But suddenly, in the middle of the third act, Miss Hamilton grows serious. The Bishop of Stephensbury enters to plead the cause of peace with the War Minister, and there is a long argument on "the old Adam" in man. Given only some righteous cause, whatever it may be, and a little fight, if only for the sake of fighting. It is an ineradicable lust. It must be confessed that the end is rather unexpected in its pessimism. It seems a little out of key with the rest of the play, which, otherwise, is one of the most original and amusing we have seen for some time.

The acting is throughout on a very high level. The Prime Minister of Mr. Fewlass Llewellyn is played with high humour. Full of pomp, revelling in the high-flown phrases which he delivers so unctuously, he was one of the prime fun-makers in the amusing Cabinet scenes. These were rendered funnier by the very fine caricature of the scientist, of whom Mr. George Howe made a clever study of a dazed inventor confronted by the unknown. Mr. Charles Carson gave a highly polished performance of the War Minister, and Mr. Scott Sunderland was very dignified as the Chief of the General Staff. Mr. William J. Rea was most impressive in the small part of the Bishop, and a little gem of humour was Mr. Roy Byford's study of the Admiral and one-time skipper who struggles to man his fishing-smacks and coal-barges with useless mechanics. Miss Hamilton had provided them all with wonderful little character sketches which they realised to the full. Miss Frances Clare was good as the General's pretty daughter, Mr. Douglas Hutchison was quite adequate as her lover, and Miss Olga Slade played the small part of Miss Hildegarde Jones very capably.

"THE HOUSE INTO WHICH WE ARE BORN."

A Play in Three Acts, by Jacques Copeau, produced at the Gate Theatre on Monday, November 16th.

Felix Darongne Peter Godfrey
Bernard Hersant George Merritt
André Hersant Hector MacGregor
Julie Hersant Molly Veness
Madeline Hersant Joan Duan
Maxime Hersant Michael Raganan
Octave Bergson Alexander Field
Masure Harold B. Meade
The directors of the Gate Theatre Salon are choosing some interesting plays. Following Susan Glaspell's "Bernice," they presented last week "The House into which we are born," the first play of Jacques Copeau, and which was produced by the author at the Theatre du Vieux Colombier, Paris, in 1923.

It is certainly an enthralling and thought-stimulating play. We are told in the Arts Theatre Monthly that

Copeau worked on it for twenty years, and the writing seems to suggest that his ideas of dramatic form were in a state of flux. It begins realistically, but as the play proceeds, reality recedes to give place to symbolism. There are very few facts on which we can get hold; the idea depends solely on the fleeting glimpses of naked and individual souls. We are shown a family, a grandfather, his daughter and her husband and children. The grandfather (a charming person, who even at 70, feels the exhilaration of living) had long before fallen under the power of the foreman of his factory, who marries his daughter and shoulders the old man's debts. He leaves the outside world, which to him had always appeared a place of strife, and passes his time most contentedly in the attic of "the house in which he was born." But his attractive personality lures the grandchildren to the upper room, and the son-in-law resents his influence. The two elder sons were unhappy, and had long ago left home, and the father is frightened that his youngest son, a boy of 18, will follow their example. On the eve of death, he humbly seeks to gain an avowal of the boy's love, but to no avail. The father dies, and the boy turns to his mother for comfort. In a painful scene, he tries to convey to the mother his love, his dread of adolescence and his fears of the responsibilities awaiting him with manhood. He fears, too, the domination of her love, and he leaves the house as his brothers had done before him.

This is but a bald outline of a very compelling play which is almost terrifying in its insight into human nature. Here are all these people, bound by family ties, yet living lives of absolute isolation of mind. It is only when death enters the household that their tongues are unloosed, and each tries to find some point of contact with the others. It is an immense theme, and M. Copeau has dealt with it most profoundly.

Mr. Peter Godfrey has produced the play with a real appreciation of the author's conception. In his playing of the old man he suggested very cleverly the timidity felt by the old in their contact with the young. Mr. George Merritt gave a most moving performance as the misused husband; one felt that though apparently circumstances had used him well, yet here was a man who has had power without understanding. Mr. Merritt acted so powerfully that the man stood before us stripped of his outer dignity; it was a pathetic revelation. Equally good was Miss Molly Veness's presentation of the unhappy woman, whom happiness had passed by. Her best scene was in the wonderful parting between husband and wife, when she tries to make him understand the inner meaning of their life together. Mr. Hector MacGregor carried conviction as the young boy Andre. He gave the impression of a boy faced with the fears of adolescence.

The next production will be Strindberg's "Dance of Death," and plays by Benevise and Moliere will follow at later dates.

"STILL DANCING."

At the London Pavilion.

Revue, in twenty scenes, by Arthur Wimperis and Ronald Jeans, presented by Charles B. Cochran at the London Pavilion on Thursday, November 19.

To set out to improve upon "On With the Dance" was a painting-theatre undertaking that only such an impressario as Mr. Cochran would essay. As a matter of fact he has given us something better in "Still Dancing" without touching the bloom of the last revue. He has recognised, like your good gardener, that lilies need support, and he has called in Mr. Arthur Wimperis to supply them.

To drop the analogy the Pavilion revue now has a stronger framework of comedy and is all the better for it. Mr. Wimperis shows in such kits and sketches as "Shades of Shakespeare" and "Two's Company" that his clever hand has lost none of its cunning. The former is a blank verse edition of the second act of "Spring Cleaning" and one of the wittiest burlesques ever put into

a revue. Many familiar Shakespearean expressions have been cleverly worked into the dialogue and given a most amusing modern twist. It is great fun and the audience rocked with laughter at the audaciousness and aptness of the wit. Miss Joan Clarkson, who acts consistently well throughout the show, spoke finely as Candelabra (the wife) and Mr. Ernest Thesiger was excellent as the lover, Asbestos.

"Two's Company" follows more closely the usual run of revue sketches wherein the whole point is in the last line. Mr. Wimperis kept his surprise well wrapped up and the final curtain was a great success. "The Pattern Wife" is another bright trifle in which the wife and a slangy young flapper, most realistically played by Miss Hermione Baddeley, meet to discuss the future ownership of the husband, and when the husband intervenes to stop the quarrel he finds that they are only deciding the colour and style of the wife's new frock. Clothes are also the point of "Gown and Out," which Jean Paton, the Paris dress designer, has written to introduce his creations. In this Delysia changes her frocks about a dozen times, and in the most critical moments she and the others pose as mannequins to exhibit their dresses and suits. A funny notion, although it was unavoidably attenuated. Besides Delysia, Miss Vera Bryer (who was extraordinarily good as the maid), Mr. Nigel Bruce and Mr. Thesiger appear well in this sketch.

"At the Fight" is a brief interlude and an opportunity for Mr. Douglas Byng, Mr. Bruce, Mr. Lance Lister, Miss Baddeley, Mr. Thesiger, Miss Clarkson and Mr. Herbert Richard to put in a few moments of real acting, for as spectators they describe in words and actions a boxing match of one round.

If the revue has a weakness it is that Delysia hasn't a good song. This clever actress is wasted on sentimental ballads like "Remember," and although everything she does has point and finesse, better numbers should be provided for her. Miss Baddeley has the most original number in "The First Up is the Best Dressed," which, with the chorus clothed in a various assortment of dress and undress was fairly diverting. "The South Sea Blues" had a sprightly rendering from Mr. Richard Dolman and Miss Greta Fayne, and one of the successes of the evening was made by Pat and Terry Kendall in the dance that followed the number, "I'm tired of everything but you."

Two of the ballets from "On With the Dance" remain in the Hogarth Impression. "The Rake," Massine's wonderful choreographic blending of symbolism and realism, and the delightfully coloured "Hungarian Ballet." The new ballet is "Pompeii à la Massine," with rich decorative settings and costumes by Miss Doris Zinkeisen and music by Louis Ganne and others. The dancing is mainly noticeable for a queer, fascinating Annesi dance by M. Leonide Massine.

Mr. Cochran has wisely kept in those quaint memories of the Empire Theatre, the Galet and the Maudin Rouge in the late 'eighties. Among the other dances should be mentioned Mr. Percy Val's wonderful loose-limbed piece of eccentricity called "3 a.m." and those given by Miss Florence Desmond, Miss Greta Beronius, Miss Terri Storri, Miss Vera Bryer. In the "Still Dancing" scene at the end of the first half of the programme Miss Greta Fayne and Mr. Max Rivers, Bernard and Rich, Laurie Devine and Head and Zapp, as well as the very capable chorus, contributed an amazing variety of dances, eccentric, tango, high-stepping, contortionist and acrobatic, all as intriguing as they are original. The evening now ends with a hilarious Pyjama Jazz in which the whole of the clever company takes part. "Still Dancing," with its magnificent decorations, its colour and music and the excellent comedy should fill the London Pavilion for months to come.

Macdona Players.

This week at the Regent Theatre, the Macdona Players are giving "The Doctor's Dilemma," every evening except Friday, when "You Never Can Tell" will be played.

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By RIMSKY-KORSAKOV

from the opera "Sadko"

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NOVEMBER 25, 1925.

THE ERA

SUPER SUCCESSES

Orchestral Journal No 2264.
1st Violin.
Valse moderato.
Div.

WHEN YOU AND I WERE SEVENTEEN.
SONG WALTZ. By CHAS. ROSSOFF.

Obligato.
When you and I were sev-en-teen And I was new, The world was Div.
And time tutti go.
Ten Sax. Tromp. or Cello Solo.
Just a field of green, North smiling skies of blue. That gold - an Spring, when
was King and you my queen, Do you re-call, when
love was all. And we were sev-en-teen?

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Orchestral Journal No 2253.
1st Violin.
Moderato.
FOX-TROT SONG. By ISHAM JONES.

I'll See You In My Dreams.

Obligato ad lib.
My you in my dream. Hold you in my dream.
Some took you out of my arms. Still I feel the thrill of your charms.
Else that power mine. Ten-der eyes that shine. They will
light my way to night. I'll see you in my dream.

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Orchestral Journal No 2274.
1st Violin.
Moderato.
FOX-TROT SONG. By GUS KAHN and RICHARD A. WHITING.

Ukulele Lady.

Coro.
Coda.
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Orchestral Journal No 2268.
1st Violin.
Moderato.
SONG FOX-TROT. By BENNY DAVIS and JOE BURKE.

YEARNING. (JUST FOR YOU).

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Orchestral Journal No 2257.
1st Violin.
Valse Tempo. p.
By WALTER DONALDSON.

The Midnight Waltz.

Obligato ad lib.
Dear, while we're away, they play the Mid- night
Waltz. Dear, I've been pray-ing you stay for the
Mid- night Waltz. Dancer, the we
and this re-mance when the mel- o-dy halts.
Smile, while we wish a good-bye to the Mid- night
1. 2. Interlude. Last
Etc.

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Orchestral Journal No 2272.
1st Violin.
Moderato.
SONG FOX-TROT. By GUS KAHN and WALTER DONALDSON.

Yes Sir, That's My Baby.

CHARLESTON.
CODA.
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The Realm of Music



VOCAL AND PIANO RECITAL.

Two talented students of the Royal College of Music gave a successful recital of modern music in the Prince Consort Road Hall on Tuesday of last week. They were Mr. Philip Warde, baritone, and Mr. William Gurney, pianist. Mr. Warde has a fine voice, glowing in quality, which, young as he is, has been brought under good control. The tone is rich and there is considerable power. Some of his effects were, perhaps, a little too calculated. The expression, instead of growing naturally out of the conception of the song, seemed imposed from without. But that is a phase that should pass as he develops. It was certainly a pleasure to hear singing so well based, technically, on the tenets of the best of "schools." Mr. Gurney played a programme that on the whole, offered a favourable opportunity for summing up his abilities. Cesar Frank's Prelude, Aria and Final, was in a clear light not only a pianist's but also the composer's. His musical understanding, and it may be said there was a good deal to be said on both counts in Mr. Gurney's favour. In Dohnanyi's Concert Study No. 4 there was virility and there was exuberance; without loss of control, however. And the Stanford-Grainger Recital was made dance exhilaratingly.

MR. PARISH WILLIAMS.

Mr. Parish Williams, baritone, gave the first of three recitals in the Eolian Hall. Though his singing is not free from faults, he, at least, has learnt what nine out of ten never succeed in learning: he gets his voice to flow out from his throat, frankly and freely. And it rings, naturally. Control is not as firm as it should be, but in other respects the management of the voice pointed not only to good training, but to a native gift—the "singer's sense." He sang old Italian songs, and others by Bach, Schumann, Georges Hue, and modern American composers, and because he had seen them with his own eyes and not through those of others, many of his interpretations carried conviction. Mr. Percy Kahn accompanied with tact and skill.

LAMOND.

Three recitals are being given at Queen's Hall by Mr. Lamond, the poet famous of pianists to-day as a player of Beethoven, and also, to the many who prize his interpretations for their fidelity to the spirit of the composer and the absence of all per-

sonal display, the ideal exponent of Beethoven's music. Last Wednesday he began with the Thirty-two Variations in C minor, afterwards playing in turn the sonatas in A flat (Op. 10), E minor (Op. 90) and D minor (Op. 31, No. 2). He was at his best, and his lucid, finely balanced and proportioned readings, aroused the admiration of the audience.

ROYAL ACADEMY OF MUSIC.

A large audience enjoyed an interesting concert given by students of the Royal Academy of Music in the Duke's Hall on Wednesday. The programme contained three works by pupil-composers. The most ambitious of these was a movement from a string quartet, by William Alwyn, which showed promising constructional ability. An allegro moderato from a sonata for violin and piano, by Reginald Kitz, was also a capable piece of workmanship, and Helen Gaskell's pieces for cello, played by herself skillfully and with good tone, were undoubtedly attractively written.

For the rest, there was the customary variety of vocal and instrumental music chosen from works of present and past composers. Mozart's "Lamero" enabled May Turtle to prove that she has already laid the foundations of an excellent method, while the singing by Lilian Ottmann, Ronald Cliff, Freda Rich, and Theodora Wiltshire, of songs of Stanford, Parry, Elgar, and Hugo Wolf, presented in each case some specially commendable feature over and above a good general level of ability. Audrey Ellis, who played Arnold Bax's "Gopak" with marked technical facility and zest, was one of two solo pianists, Connie Cox being the other. It should be said that Mr. King undertook the piano part of his sonata, Jean Pougnet playing the violin part; and that the performers in Mr. Alwyn's quartet were Enid Bailey, Philip Barton, Winifred Copperwheat, and Doris Vevers.

ROYAL PHILHARMONIC SOCIETY.

Sir Edward Elgar Honoured.

At the second concert of the season, on Thursday, the ancient Philharmonic Society honoured Sir Edward Elgar by presenting him with the gold medal—the highest honour in the power of the Society to bestow. The presentation was made by Sir Henry Wood, appropriately enough, on the platform of Queen's Hall where he, as it were, reigns as host. In a short speech Sir Henry interpreted the feelings of the audience, as well as

his own and those of the members of the Society, saying that never in the history of the Philharmonic had the honour been more worthily bestowed, or words to that effect, and that the music we had been listening to offered the most eloquent testimony to the truth of the statement. For the entire programme had been drawn from Sir Edward Elgar's works. It was conducted by the composer in person. Following the transcription of Bach's C minor Fantasia and Fugue came the "Enigma" Variations, and of this most noble and genial work a notable performance was given. It was finely coloured and phrased and warm with life, and the ending was magnificent. Then was placed the violoncello concerto, and after the interval, the "Falstaff" which was, of course, the *piece de resistance* of the concert. The soloist in the concerto was Miss Beatrice Harrison, who has never played it better.

WESTMINSTER BANK D. AND O. SOCIETY IN "THE GEISHA."

At King's Hall, Covent Garden, last week, the Westminster Bank Dramatic and Operatic Society revived Sydney Jones and Owen Hall's "The Geisha." These amateurs gave a remarkably good performance. Indeed, so enjoyable did the evening prove that it occurred to one member at least of the audience to question whether the time is not ripe for a London run of this lively and tuneful opera. An excellent point was the company's team-work, and the general smoothness testified to thorough rehearsal. Then the tone of the chorus was particularly good—the girls' mellow, the men's manly and ringing, and we had a capital orchestra, whose playing under Mr. John Charlesworth fell short in no respect of the occasion's requirements. No theatre-goer who remembers Huntley Wright will have forgotten Wun-hi, the Chinese proprietor of the Tea House. The part may well be a stumbling-block in the way of many amateur societies. Fortunately were the W.B.D.O.S. in the possession of Mr. Deane Allard, a natural comedian, a good acrobatic dancer and a "live wire." He filled the bill completely, and one could hardly ask to see the part more entertainingly played. Several of the singing roles were well sustained. Particular praise must be given to Miss Lena M. Brown for her tasteful singing of O Mino-sa San's songs, and Mr. J. Tate Merry put his pleasant baritone to decidedly effective use as Reginald Fairfax. The vivacious Molly Seamore, Miss Patricia Freeman, sang with no little confidence and point, and danced prettily besides—and for another singer a further opportunity had to be found to make the small tenor role of Captain Katana more commensurate with his merits. This was Mr. Eric Greene, who introduced into the first act with great success, though, perhaps, less appropriateness, "Love, could I only tell thee." In the other comic role, that of the Marquis Inari, Mr. J. Robinson Bangs, finely made-up, displayed an unexpected brand of humour with excellent effect, never missing a point. Miss Margaret Hale was a pleasing Juliette, while the good voices of Mr. Arthur Clegg, Mr. E. T. Brown and Mr. R. P. Lee were of value in the lively music allotted to the officers of H.M.S. "The Turtle." Apt assistance was rendered by Mr. W. Edmund Evans as Takekuni, Miss Frances Wynn as Lady Constance, Miss Gladys Burnett as Tommy Stanley, Miss Lilian Davis as Nami, and the Misses Andrew, Lacey, Scott, Williams, Cann, Quance, Lintell, and Black as English ladies and geishas. The opera was very efficiently produced by Mr. Walter S. Hersee.

OLD TOLLINGTONIANS O.S. IN "RUDDIGORE."

Mr. Ernest E. Allen is to be congratulated on a capable production, at the Athenaeum Picture Playhouse, Muswell Hill, last week, of "Ruddigore," which is by no means one of the easiest of the Gilbert and Sullivan operas to do well. It should be said at once that he had good material to work with. There is talent and to spare in the Old Tollingtonians Operatic Society. The performance on Monday had many excellent features, and it was thoroughly enjoyed by an audience that filled the Hall in every part. The chorus were as pleasing to look at as they were to listen to. They sang with a will and at times, notably in the ensemble before the "unmasking" of Sir Ruthven, gave singing that for good tone, balance, and expression would have done credit to a professional company. They kept their attention on each other and on the principals, and the girls especially, showed a lively sense of humour. No individual rôle was better sung than that of Rose Maybuds. Miss Betty Plucknett has, indeed, a charming voice, sweet and true and well managed. She gave much pleasure. As well sung were Miss Sybil K. Walter's Mad Marguerite and Mr. Irvine Nichols's Sir Roderic. The former played the "mad scene" with excellent effect, and the latter displayed a fine musical bass. Mr. Allen himself appeared as Sir Ruthven, and like the capable actor he is, got the most out of every situation. In song and dance, and in point of character, Mr. Arthur Catchpole, in his middle notes, was a successful Richard Dauntless. Mr. Ernest Sheherd hid off Sir Despard capitally in both his guises—and Miss Peggie Parkinson made a spirited dame of old Hannah. Mr. A. Edward Parsons, as Adam, and Misses Katharine Leslie and Janice Bell as the bridesmaids, also did well. The strings lost themselves at one moment, but at all others the orchestra's playing under Mr. Alexander Wylie, was quite up to the mark, and even better than many amateur societies can produce.

SONGS AND SINGERS.

B. Feldman and Co.

There is an old and true saying to the effect that he who hesitates is lost. If any manager, producer, or artiste hesitates now he will be surely lost when Pantomime bursts forth in all its glory. In brief, let every wise lady and gentleman concerned with Panto, take a safe tip, and visit, or write to, the House of Feldman for the biggest and best budget of song hits ever published. No pantomime will be really complete without such big winners as "Seminola," "Buy Yourself a Broom," "All My Dreams Are of You," "I Know Someone Loves Me," "Oh! Boy, What a Girl!" and "Too Many Kisses in the Summer." These are six of the best!

Following close on the heels of the above-named stormers come "Panama," "Normandy," "The Baby Looks Like Me," "Comin' Home," "Yum-Tum-Tum," and "Wondering." These are all first-class numbers which promise to be well to the fore in the list of hits.

Eleventh-hour additions to the Feldman budget include "Put Me On the Old Sternwheeler," "Manie," and "My Sugar," three lively song fox-trots which will be great favourites.

Ristori and Partner, fresh from their Continental triumphs, scored a tremendous hit with "Seminola" at the London, Shoreditch, recently. It is the only number of the popular type in Ristori's wonderfully clever act, and he couldn't have a better one!

Bob Johnson, of the Feldman staff, paid a visit to Kew Pavilion Palais de Danse recently and had a terrific reception for his bright renderings of "Oh! Boy, What a Girl!" "Seminola," "Shadowland," "Comin' Home," "All My Dreams Are of You," "Yum-Tum-Tum," and "My Sugar." Cheery Bob will be visiting Kew Palais again on Dec. 15, on which occasion there is to be a special all-Feldman night.

"Buy Yourself a Broom" is proving to be a live-wire success in the popular "Back and Ruin" revue. This number will be a really "sweet" hit, and no Cinderella should be without it!

"Zip" revue continues to prove a great success everywhere, and among the big feature hits of the show are "I Know Someone Loves Me," "Mississippi Moonlight," and "Ten Thousand Years From Now"—three leading Feldman winners.

The second edition of P. M. Turner's "Follow the Money" revue was produced with enormous success at Pontypool on Nov. 23. "Seminola" is featured as a big ensemble number, and charming Diana Maxwell has three new stormers in "Oh! Boy, What a Girl!" "My Sugar," and "Knock at the Door." Miss Maxwell and the Elite Singers combine to give a delightful rendering of the very latest winner, "Brown Eyes, Why Are You Blue?" a charming number that will soon be heard everywhere. Vi Norton, another talented member of the Company, is loudly applauded for "In the Spring," another new number from the House of Hits.

Feldmanists are requested to note that the sole singing rights of "Has Anyone Seen My Pom?" belong to the world's greatest chorus singer—Florrie Forde. "Has Anyone Seen My Pom?" is available for pantomime only.

Stanley Lawrie, manager of the popular Futurist Comedy Party, reports continued success with "Bingo Farm" and "In the Land of Tumblolad," which, he says, can only be described as "enormous." "Shadowland" and "June Brought the Roses" are the leading ballad hits in the Futurists' repertoire. The talented Party is preparing an all-Feldman programme.

Alfred Beckett wired the House of Feldman from the Alhambra, Leeds, to the effect that "Yum-Tum-Tum" proved an instantaneous success on its production there.

J. B. Leslie, M.D. for "Hello Everybody" revue, reports that "Seminola" is the big noise in this sparkling show.

Bert, Firman's delightful Band at the Carlton Hotel, Haymarket, is broadcasting all the latest Feldman winners, making a special feature of "Normandy."

Thomas de Rosa's "London Serenaders" at the Finsbury Palais de Danse are featuring a big batch of Feldman hits, including "Panama," "Comin' Home," "Seminola," "The Baby Looks Like Me," and "Normandy."

Lawrence Wright Music Co.

New publications: "Oh Miami," "Pleasant Dreams, Goodnight," "Hawaiian Sunset," "Military Mike," "Clap Hands—Here Comes Charlie." However much confidence publishers may have in any particular songs they can never be fully satisfied until their confidence is confirmed by the artistes themselves. All artistes, without exception, who have heard such songs as "Araby," "I've Never Wronged An Onion," "Sunny Havana," "Toy Drum Major," "Why Don't My Dreams Come True," "Save Your Sorrow," "Tennessee," and "Bouquet" are unanimously strong in their praise of these exceptionally strong numbers, and there is not the slightest doubt that the confidence of the Lawrence Wright Music Co. will be more than justified, during the forthcoming Pantomime season.

Victor Verzanger broadcast a number of Wright hits from the East Ham Palais de Danse on Monday, making a decided success with "Sunny Havana," "Babette," "Save Your Sorrow," and "Paddin' Madelin' Home." Mr. Verzanger is a staunch supporter of the Wright firm, and broadcasts a number of their successes every Monday.

John Birmingham and his Band find "Paddin' Madelin' Home" one of the outstanding successes of their act. Victoria Carmen is appearing in "Shavings" revue at the Hippodrome, Ipswich, this week, and is most enthusiastic about the solidity of the success she is making with her present repertoire, which includes such winners as "Sunny Havana," "Save Your Sorrow," and "What About You?" The Toronto Band were received with great enthusiasm at the Holborn Empire this week, their chief hits being "Paddin' Madelin' Home," "When My Sugar Walks Down the Street," and "Toy Drum Major." After hearing George Bass sing

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(See also page 15).

"I've Never Wronged an Onion" there is no doubt whatever of the ultimate success of this great comedy song during the forthcoming Pantomime season.

That fine artiste, Miss José Collins, is receiving a wonderful ovation at the Palace, Southampton, this week, for her beautiful rendering of "Sunny Havana" and "Babette." Nat T. Ayer, who is now working with Miss Collins, has introduced his latest song into the act—"Oh How I've Waited For You." This is proving enormously popular everywhere they appear.

Miss Cissie Sullivan is appearing with "Treasures" revue in her own native town, Blackpool, this week, where she is proving a tremendous favourite, particularly with Horatio Nicholls' "Sunny Havana."

Arthur Jeffries uses his fine voice to advantage in "Why Don't My Dreams Come True." This song is being eagerly snapped up by Panto, artistes and will undoubtedly be one of the outstanding numbers.

The Cellini Trio write an enthusiastic letter with reference to the success they are achieving with Horatio Nicholls' value ballad, "Close In My Arms." They will shortly introduce a new Scotch number, "When The Bloom Is On The Heather," and Horatio Nicholls' big Eastern song fox-trot "Araby."

"Tasty Bits" revue includes a number of hits from the Lawrence Wright catalogue in their repertoire, and write to inform us that "Why Don't My Dreams Come True" and "Sunny Havana" are two real big winners.

Jack Hyllton, a keen judge of the value of a song, is making a permanent feature of "Babette"; Jack singing the vocal portion and receiving a wonderful ovation.

Doris Holt and her girls have introduced "Babette" into the Queen's Hotel Cabaret, and reports a wonderful reception for same.

Peggy Lenore, of The Novelty Four, writes:—"I put 'Sunny Havana' into the act last week, and am pleased to tell you it was an enormous success. We shall continue to feature this song at all our engagements. Many thanks for a big winner."

Pantomime artistes who have not yet seen a copy of "Tennessee" are advised to apply immediately for this

Panto, winner. This is the song with the cute patter chorus.

We have received a programme and letter re J. W. Russell's Imperial Orchestra, recording the success of "Why Don't My Dreams Come True," "Sally's Come Back," "Hay, Hay, Farmer Gray," and "Tennessee." Mr. Russell informs us that he put on "Sunny Havana" and "Babette" the same evening the parts arrived, and scored an instantaneous success.

NEW PUBLICATIONS.

Messrs. A. Weekes & Co., Ltd.

This firm, always to the fore with educational publications, have issued a revised edition of C. Egerton Low's useful Scale and Arpeggio Manual for the Violin, at the price of 2/- net. All the major and minor scales, the latter in both forms are given, fingered through two octaves and three octaves, also the arpeggios of the common chords and their inversions with those of the dominant and diminished sevenths; these likewise in extended form and fingered throughout.

By Mr. John H. Parsons, the Director of a Conservatoire of Music in the Midlands, is a practical "self-help" treatise on The Essentials of Voice Production, in the form of ten lessons (2/6). Destined more particularly for the use of students who, at the outset, at any rate, are determined to train their own voices, the teaching is conveyed in terms so simple and non-technical that the veriest beginner may understand. Such a student, having mastered the introduction, on the breathing and sound-producing apparatus, is in a fair way to attack the practical lesson on breathing, to which art—for it is an art—the author gives of right the greatest importance. Then follow exercises framed with the object of getting the voice forward, on the avoidance of that bane of modern singers, the tremolo, on the development of volume and quality, on the acquisition of a legato and of the *mezza di voce*. And so on. While it is not claimed that, having finished the book, the student will find him or herself a finished singer, this much may, with truth be said, that the conscientious carrying out of the instructions is bound to benefit, and, ultimately, to put the student in a position to get the utmost profit out of later teaching by a professor of singing.

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WEDNESDAY, NOVEMBER 25, 1925.

FAIR PLAY FOR THE HALLS.

AN eleventh-hour apprehension seems to have sprung up in entertainment circles that the London County Council may not, after all, reverse the decision of last year and grant the drink permits to the seventeen music halls that are applying for them. The applications, already passed by the Theatres and Music Halls Committee, will be heard by the full Council on Friday, and it has been anticipated all along that their decision would be favourable. The Council has been newly elected since last year, when it rejected its own Committee's recommendation by four votes, but the inspiration is still there, and the fear is expressed that members will not like to be identified with a movement in the direction of granting drinking facilities and either vote against the Committee or absent themselves from the meeting altogether. No such concern for their constituents is apparent when the licensing of the cabaret comes up, for the Council is liberal to the point of generosity. Music hall enterprise, which contributes thousands of pounds yearly to the rates, is hedged round by competition, and the preferential treatment extended to the latter not only makes the position of investors very precarious but increases considerably the causes of unemployment among artists.

The temperance party, we understand, have been more than ordinarily active and have redoubled their efforts in view of the newly constituted Council. The entertainment profession is by force of circumstances much less highly organised than its opponents who exist simply for the purpose for which they were established, while amusement caterers have their own business to attend to. That they should be hampered in their work by the misguided policy of a few faddists is unfortunate, but that this policy should be supported by London's governing body is iniquitous.

We look in vain for any logical reason why patrons of one-half of the London variety theatres should be allowed to enjoy a glass of beer with their entertainment and those of the other half deprived of that privilege. The official reason is the grotesque one that it gives the London public the opportunity of choosing in the matter. But it so happens that in various districts that choice is not available, for halls within a stone's throw of one another possess drink licences while in other parts of the metropolis neighbouring theatres are teetotal.

There is little need to traverse the history of the invidious situation that exists to-day. When the London County Council came into being the variety theatre had not entirely emerged from the position of being an adjunct of the public-house, and the determination of the Council to see that members of the community should not go to entertainments in order to indulge in strong drink had some semblance of justification; but to-day, the entertainments presented at the variety theatre are such as to so absorb the attention of frequenters that the traffic in drink, even where a licence is held, is actually minimised.

There is also the consideration that halls running under their theatre licence may sell liquor unrestrained, so that when revue is being presented beer and spirits may be purchased, but when variety is given the audience is restricted to "dry ginger" and such-like fantastic beverages. In either case people will have the refreshment they desire, though in the latter case they risk pneumonia by going out into the cold air, probably without their top-coats, to secure it at the nearest licensed house.

It should be emphasised that the concession asked for is not that of drinking in the auditorium, but only at the bars, and it can easily be estimated how much beer and whisky can be consumed during the short five minutes' interval permitted by the modern programme.

The agitation to prolong the unfair conditions that have existed so long is unjustifiable from any point of view, and we trust that London's legislators who have realised the righteousness of the music hall's demand will have the courage of their convictions, and turn the small minority of last year into a thumping majority for the cause of justice and fair play.

THEATRICAL EMPLOYERS REGISTRATION.

The following is a copy of the Schedule of Regulations just issued by the Home Secretary, affecting the Theatrical Employers Registration Act, to which we referred last week.

Rules, dated November 13, 1925, made by the Secretary of State under the Theatrical Employers Registration Act, 1925 (15 & 16 Geo. 5. c. 50).

In pursuance of the Theatrical Employers Registration Act, 1925, hereinafter referred to as the Act, I hereby make the following Rules:—

Form of Register (Section 1).

1. The register of theatrical employers which the registration authority is required to keep in pursuance of the Act shall be in the form set out in the First Schedule hereto. Each registration shall be given a serial number according to the order in which it is made, and the serial number shall be inserted in the certificate of registration issued to the applicant.

2. The registration authority shall either arrange the names of registered employers in the register alphabetically or shall keep as part of the register an alphabetical index of the names of the employers registered by them.

Publication of Intention to Register (Section 2).

3. The notice required to be given by a theatrical employer of his intention to register himself under the Act shall contain the particulars set out in the Second Schedule hereto. A copy of each issue of the newspaper in which the notice was inserted shall be sent to the registration authority with the application for registration.

Form of Application for Registration (Section 3).

4. Every application for registration as a theatrical employer shall be made in writing in the form, and shall contain the particulars, set out in the Third Schedule hereto. The application shall be signed in the case of an

individual by the individual, in the case of a firm or partnership by all the members of the firm or partnership, or in the case of an incorporated company by the Chairman and the Secretary of the Company.

Form of Certificate of Registration (Section 4).

5. The certificate of registration which the registration authority is required to issue to a theatrical employer on registration shall be in the form set out in the Fourth Schedule hereto. Sections 5, 6 and 7 of the Act shall be printed on the back of the form.

Particulars of Registration to be sent to Home Office (Section 4).

6. The registration authority shall as soon as possible after the registration of a theatrical employer forward a copy of the entry in the register to the Secretary of State, Home Office, Whitehall, London, S.W.1.

7. The registration authority shall as soon as possible after any amendment of any entry in the register forward a copy of the amended entry to the Secretary of State, Home Office, Whitehall, London, S.W.1.

Inspection of Register Entries (Section 4).

8. The copy of the entry or amended entry sent to the Home Office by the registration authority shall be open to inspection on payment of the prescribed fee, on each day other than Saturday on which the Office is open, between the hours of 11 and 12 in the morning and 3 and 4 in the afternoon.

Cancellation or Suspension of Registration (Sections 6 and 7).

9. Where the registration of a theatrical employer is ordered to be cancelled or suspended by a Court of Summary Jurisdiction the Clerk of the Court shall send notice of the cancellation or suspension to the Secretary of State as soon as the order comes into force, stating the name of the court, the offence in respect of which the registration was cancelled or suspended, and the date on which the order came into force.

Registration after Cancellation (Section 9).

10. Any person whose registration has been cancelled and who intends to apply to a Court of Summary Jurisdiction for an order authorising him to register himself as a theatrical employer shall not less than 14 days before making such application give written notice to the registration authority by whom his former certificate was issued of his intention so to do, stating the name of the Court to which and the date on which he proposes to make such application.

Certified Copy of Certificate of Registration.

11. A registration authority may issue a certified copy of any certificate of registration issued by them if satisfied that the original has been destroyed or lost and may charge therefor the fee hereinafter prescribed; provided that such certified copy shall be issued only to the individual, or to a partner in the firm (or partnership, or to a director or officer of the incorporated company, to whose registration it relates.

Fees (Sections 3 and 4).

12. The following fees shall be payable to the registration authority:

For each registration..... 40 s.
For the issue of a copy of a certificate of registration..... 5 0
For each inspection of the register of theatrical employers kept by the registration authority..... 1 0

The following fee shall be payable to the Home Office:—

For each inspection of the copies of register entries kept by the Home Office..... 1 0

Application to Scotland.

13. In the application of these Rules to Scotland:—

(1) The expression "county borough" means a burgh having according to the census of nineteen hundred and twenty-one a population of or exceeding fifty thousand.

(2) The expression "court of summary jurisdiction" means the sheriff.

(3) The expression "a music and dancing licence" means a licence granted under section three hundred and ninety-two of the Burgh Police (Scotland) 1892 (a).

Short Title.

14. These rules may be cited as Theatrical Employers Registration Rules, 1925.

W. JOYNSON HICP

One of His Majesty's Principal Secretaries of State,

Whitehall,

13th November, 1925.

(a) 55-6 V.c.55.

FIRST SCHEDULE.

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925.

Form of Register.

Column 1.	Column 2.	Column 3.	Column 4.	Column 5.	Column 6.
Serial No.	Name under which the business of theatrical employer will be carried on. Where the theatrical employer registered is a firm or partnership or incorporated company this should be stated.	Either (a) the address at which the business of theatrical employer will be carried on, or (b) a permanent postal address from which letters directed to the theatrical employer will be forwarded.	The true name of the theatrical employer in full. If the employer is a firm or partnership, the names of all the members must be given. If the employer is an incorporated company the names of all the directors and the secretary must be given.	In respect of each person whose name is given in Col. 3. (a) The address at which he resides. (b) His nationality. (c) Every other name in which he is now or at any time in the past 10 years has been carrying on the business of a theatrical employer. (Businesses carried on under a theatre licence or a music and dancing licence need not be included.) (d) If he is an undischarged bankrupt, the date of Receiving Order.	Particulars of any cancellation or suspension of registration including an order made by court or order made by order of the registration authority, viz. County Council of or County Borough Council of or Common Council of the City of London, as the case may be.
		Surname in block letters.	Christian names.		

SECOND SCHEDULE.

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925.

Notice is hereby given that (a)
residing at (b)
and carrying on business under the name of (c)
intends to apply to the (d)
for registration under the above Act.
(Date)

THIRD SCHEDULE.

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925.

Form of Application for Registration.

I/We, the undersigned, do hereby apply for registration under the Theatrical Employers Registration Act, 1925, and do hereby declare the following particulars to be true and complete.

Particulars*

Column 1.	Column 2.	Column 3.	Column 4.
Name under which the business of theatrical employer will be carried on. Where application is made jointly by more than one person state whether partnership or incorporated company.	Either (a) the address at which the business of theatrical employer will be carried on, or (b) a permanent postal address from which letters directed to the theatrical employer will be forwarded.	The true name of the applicant in full. If the applicant is a firm or partnership, the names of all the members must be given. If the applicant is an incorporated company the names of all the directors and the secretary must be given.	In respect of each person whose name is given in Column 3. (a) The address at which he resides. (b) His nationality. (c) Every other name in which he is now or at any time in the past 10 years has been carrying on the business of a theatrical employer. (Businesses carried on under a theatre licence or a music and dancing licence need not be included.) (d) If he is an undischarged bankrupt, the date of Receiving Order.
		Surname in block letters.	Christian names.

*It is not sufficient to leave any of these columns blank. If necessary the word "None" should be written. In Column 2 the entry "None" will not be sufficient.

*Rule 4 of the Theatrical Employers Registration Rules, 1925, requires this application to be signed in the case of an individual by the individual, in the case of a firm or partnership by all the partners, in the case of an incorporated company by the Chairman and the Secretary of the company.

Signature
Date

FOURTH SCHEDULE.

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925.

Certificate of Registration.

THIS IS TO CERTIFY THAT the theatrical employer to whom the undermentioned particulars relate has this day been registered with the Registration Authority for the { County
County Borough } of
City

Date Signature of officer in charge of the register

Particulars.

Column 1.	Column 2.	Column 3.	Column 4.
Name under which the business of theatrical employer will be carried on. Where the theatrical employer is a firm, partnership or incorporated company, this should be stated.	Either (a) the address at which the business of theatrical employer will be carried on, or (b) a permanent postal address from which letters directed to the theatrical employer will be forwarded.	The true name of the theatrical employer in full. If the employer is a firm or partnership, the names of all the members must be given. If the employer is an incorporated company, the names of all the directors and the secretary must be given.	In respect of each person whose name is given in Column 3. (a) The address at which he resides. (b) His nationality.
		Surname in block letters.	Christian names.

N.B.—If any circumstance occurs in relation to the theatrical employer affecting the accuracy of the above particulars, it is the duty of the employer to inform the registration authority in writing forthwith and to forward this certificate to the authority for amendment.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE (Mde. Lydia Kyasht)—Nov. 23, Alhambra, Bradford; 30, O.H., Manchester.

ALEXANDER MITCHELSON.—Nov. 23, Arcadia, Doncaster.

ALF'S BUTTON.—Nov. 23, Grand, Leeds.

ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).

ANNA CHRISTIE.—Nov. 26, Grand, Llandudno.

ARCADIAN.—Nov. 23 and 30, Alhambra, Bradford.

BACHELOR HUSBANDS.—Nov. 23, I.M., Walsall.

ELKAN PRINCESS.—Nov. 23, Palace, Newark.

BAMBOULA.—Nov. 23, Walsall.

RAYNOR, HENRY.—Nov. 23, Prince's, Bradford; 30, Shakespeare, Liverpool.

BELLE OF NEW YORK.—Nov. 23, Smethwick.

BEN GREY PLAYERS.—Nov. 23, Royal, Bristol.

BENSON, SIR FRANK.—Nov. 23, Grand, Blackpool; 30, O.H., Coventry.

BOUGHT AND PAID FOR.—Nov. 30, West Pier, Brighton.

BETTY.—Nov. 23, Lyceum, Ipswich.

BRIDE, THE.—Nov. 23, O.H., Cheltenham; 30, P.P., Eastbourne.

BRITISH NATIONAL OPERA.—Nov. 23, P.O.W., Sheffield; 30, P.O.W., Birmingham.

ADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo, Bury (stock season).

JADWAY JONES.—Nov. 23, H.M., Carlisle.

CKLEY, FRANK, REP.—Nov. 23 and 30, Empire, Waltham.

MBELL, MRS. PATRICK.—Nov. 23, King's, Dundee; 30, T.R., Glasgow.

ARL ROSA OPERA.—Nov. 23 and 30, O.H., Belfast.

EL ROSA OPERA.—Nov. 23 and 30, Grand, Croydon.

ARLEY'S AUNT.—Nov. 23, Pleasure Gardens, Folkestone; 30, Theatre, Richmond.

COIRA.—Nov. 23, Wimbledon; 30, Prince's, Bristol.

CONJIN, EVELYN, REP.—Pavilion, Northwich.

CREATING CHAIR.—Nov. 23, Waltham; 30, Watford.

CREAKING CHAIR.—Nov. 23, Shakespeare, Liverpool.

DAKYMALDS, THE.—Nov. 23, O.H., Northampton; 30, Empire, York.

DE GRAY, GEORGE.—Nov. 23, Royal, Seaham Harbour.

DENNY (ALFRED) REPERTOIRE CO.—Grand, Hackney; Hippodrome, Chesham; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo, Margate.

ELL, W. L.—Nov. 23, T.R., Waterbury.

EL PRINCESS.—Nov. 23, Prince's, Chester.

CHARLES.—Nov. 23, Grand, T.R., Peterborough.

ORTE (NEW CO.)—Nov. 23, T.R., Stanley; 30, T.R., Stockport.

ELY CUTE (REP.) CO.—Nov. 23 and 30, King's, Glasgow.

ANSTAN, EDWARD.—Nov. 23, O.H., Maclefield; 30, O.H., Maclefield.

EATING A HUSBAND.—Nov. 23, Theatre, T.R., Bath.

RS WIFE (Birmingham Rep. Co.)—Nov. 23, O.H., Middlesbrough; 30, Grand, Leeds.

FOOL, THE.—Nov. 23, O.H., Manchester; 30, T.R., Huddersfield.

FORTESCUE.—Nov. 23, STOCK CO—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).

FORBES-ROBERTSON, FRANK.—Nov. 23, T.R., Sheffield.

GILL, BASIL.—Nov. 23, O.H., Manchester; 30, T.R., Huddersfield.

GISSY LOVE.—Nov. 23, T.R., Portsmouth.

GIRL FOR SALE, A.—Nov. 23, Royal, Leeds.

GREEN GODDESS.—Nov. 23, T.R., Dewsbury; 30, Grand, Luton.

GODWIN-HALLEY OPERA.—Nov. 23, Pier, Colwyn Bay.

GLAZE, WILL.—Royal, Bilston.

HAMILTON DEANE.—Nov. 23 and 30, Court, Wigan.

HAMMERSTON, BERIC.—Nov. 23, Grand, 30, Palladium, Hartlepool.

HARDING, LYN.—Nov. 23, Grand, Swansea; 30, Lyceum, Newport.

HINDLE WAKES.—Nov. 23, Hippo, Ullestre Port; 30, Royalty, Barrow.

HOWARD, INEZ, PLAYERS.—Royal, Blyth (season).

HOWARD, LANGLEY.—Col., Radcliffe.

IDLE RICH.—Nov. 23, Empire, Bristol.

IRENE.—Nov. 30, T.R., Worcester.

ISABEL, EDWARD AND ANNE.—Nov. 23, O.H., Dunfermline; 30, Palace, Westcliff.

IDEAL REP.—Market Hall, Pontardulais.

IT PAYS TO ADVERTISE (WHITE).—Nov. 23, O.H., Leicester; 30, Grand, Mansfield.

IT PAYS TO ADVERTISE.—Nov. 23, Grand, Wolverhampton.

JEANNETTE.—Nov. 23, Royal, Whitehaven.

JUST MARRIED.—Nov. 23, H.M., Aberdeen.

JUST MARRIED (BLUE).—Nov. 23, T.R., Bolton.

KATINKA.—Nov. 23, O.H., Coventry.

KATJA, THE DANCER.—Nov. 23, P.O.W., Rugby.

KATJA.—Nov. 23, Royal, Huddersfield.

KING AND DAVID REP.—Plymouth.

KISSING TIME.—Nov. 23, Nuneaton.

LADY OF THE ROSE.—Nov. 23, Grand, Mansfield; 30, Regent, Chelmsford.

LANG, MATHESON.—Nov. 23, Royal, Brighton; 30, Royal, Birmingham.

LAST WALTZ.—Nov. 23, T.R., Hyde; 30, Palace, Bury.

LIGHTNIN'.—Nov. 23, T.R., Nottingham; 30, King's, Hammersmith.

LILAC TIME.—Nov. 23, Lyceum, Edinburgh.

LITTLE NELLY KELLY.—Nov. 23, Empire, Swindon.

LONDON PLAYERS.—O.H., Jersey (season).

MACDONA PLAYERS (Bernard Shaw Rep.).—Recent, London (season).

MACKEY, CHALMERS.—Nov. 23 and 30, Princess's, Glasgow.

MAD PRODUCTIONS.—Royal, West Bromwich.

MADAME POMPADOUR (EDWARDS).—Nov. 23, T.R., Guildford; 30, T.R., Chatham.

MADAME POMPADOUR.—Nov. 23, Royal, Blackburn.

MAID OF THE MOUNTAINS.—Nov. 23, Grand, Oldham; 30, Artillery, Woolwich.

MAN FROM HONG-KONG.—Nov. 23, Royal, Chatham; 30, T.R., Bournemouth; 30, New, Cardiff.

MAN FROM TORONTO.—Nov. 23, West Pier, Brighton.

MAN WITH A LOAD OF MISCHIEF.—Nov. 23, O.H., Blackpool; 30, Grand, Hull.

MASTER AND MAN.—Nov. 23, Collins's, MERRY WIDOW.—Nov. 23, Royal, St Helens.

MIDDLEMAN (Aston Players).—Nov. 23, T.R., Aston.

MILLANE CO. (STOCK).—T.R., Middlesbrough (season).

MITCHELL & DALE REP.—Grand, Lancaster (season).

MONCKTON AND LEWIS REP.—Pavilion, Chorley.

MONSIEUR BEAUCAIRE.—Nov. 23, T.R., York; 30, Court, Liverpool.

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Mason, Miss Nana
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McKewie, Chief Ober.
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Mortimer, Mr. Charles
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Shilling, Miss Foy
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Weir, Miss Gipsy
Weir, Miss Olive
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White, Mrs. Graham
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—Tempest, Act II, Scene II

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HIGH LIFE.—Nov. 23, Empire, Woolton; 30, Hippo, Birmingham.

INCOMETAX MAN, THE.—Nov. 23, Royal, Wolverhampton.

JAZZLAND.—Nov. 23, Met., Manchester; 30, Col., Oldham.

JAZZ ROUND-UP.—Nov. 23, T.R., Dublin; 30, Grand, Bolton.

KEEP MOVING.—Nov. 23, Co-op., Hall, New Rossington.

LET IT RAIN.—Nov. 30, Hippo, Leeds.

LONDON CALLING.—Nov. 23, Hippo, Eastbourne; 30, Hippo, Dover.

LONDON REVUE.—Nov. 30, Palace, Hammersmith.

LOVE, LIGHT & LAUGHTER.—Nov. 30, Hippo, Southampton.

MARGATE PEDLARS.—Nov. 23, London Coliseum.

MARGUERITE.—Nov. 23, Royal, Windsor.

ME AND MY GAL.—Nov. 23, Hippo, Preston.

MELODY BOX.—Nov. 23, Palace, Hull; 30, Empire, Leeds.

MENU, THE.—Nov. 23, Metropolitan, W. MERRY & BRIGHT.—Nov. 23, R. Munderland; 30, Grand, Stockton.

MOTTOES.—Nov. 23, Hippo, Wolverhampton.

MR. TICKLE, M.P.—Nov. 23, Empire, Kilburn; 30, Hippo, Ilford.

MY 'ERB.—Nov. 23, Alex, Stoke Newington.

NELLY DEAN.—Nov. 23, Burnley; 30, Halifax.

NEW SPLINTERS.—Nov. 23, Empire, Northampton; 30, Grand, Clapham.

NINE O'CLOCK REVUE.—Nov. 23, Hippo, Stockton-on-Tees; 30, T.R., Darlington.

NIPS.—Nov. 23, Met., Abertillery; 30, Town Hall, Pontypriid.

NOTIONS.—Nov. 23, Empire, Sheffield; 30, O.H., Middlesbrough.

OCEANS OF NOTIONS.—Nov. 23, Palace, Huddersfield; 30, Palace, Warrington.

OH! DOLLY.—Nov. 30, Olympia, Coal-bridge.

ONE MOMENT, PLEASE.—Nov. 23, Hippo, Gt. Yarmouth.

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Nov. 30, PALACE, MANCHESTER.

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Still getting a laugh over Fred Duprez's gag at the Variety Ball, about the "props"
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Nov. 23, HIPPO., EXETER.

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1925-26THE PICK OF THE BUNCH AS USUAL
Advertisement Rates and Specimen Page on Application.

ON THE ROAD.

(Continued from page 10).

PEPPER-BOX.—Nov. 23, Palace, Cambridge; 30, Olympia, Shoreditch.
PICCADILLY FOLLIES.—Nov. 23, Royal, Exeter.
PINS AND NEEDLES.—Nov. 23, Hippo, Seacombe.
PLEDGES.—Nov. 23, Prince's, Blackburn.
POSH.—Nov. 23, Hippo, W. Hartlepool; 30, Boro' Wallend.
POT LUCK.—Nov. 23, Tivoli, Aberdeen.
P'S AND Q'S.—Nov. 30, Hippo, Shepherd's Bush.
PUNCH BOWL, THE.—Nov. 23, Court, Liverpool.
PUNCH AND JUDY SHOW.—Nov. 23, Hippo, Keighley; 30, Hippo, Newcastle.
PUZZLES OF 1925.—Nov. 23, Hippo, Coventry.
QUEEN OF THE CARBARET.—Nov. 23, O.H., Dudley.
RACK AND RUIN.—Nov. 23, Empress, Brixton.
RAT A TAT.—Nov. 23, Empress, Finsbury Park.
REAL STUFF.—Nov. 23, Col., Oldham; 30, Alex., Widnes.
RECORDS.—Nov. 23, Grand, Birmingham; 30, Empress, Finsbury Park.
RED HOT.—Nov. 23, O.H., Burton-on-Trent; 30, Hippo, Gt. Yarmouth.
ROUNDBOUT, THE.—Nov. 23, Empress, Swansea; 30, Empress, Cardiff.
SACKED AGAIN.—Nov. 23, Queen's, Poplar.
SAME TO YOU.—Nov. 23, Hippo, Aston.
SAMMY IN CORSCIA.—Nov. 23, Empress, Wood Green.
SAY WHEN.—Nov. 23, Palace, Bath; 30, Palace, Blackburn.
SCANDALS OF 1925.—Nov. 23, Empress, Birmingham; 30, Hippo, Brighton.
SCENES AND SCREAMS.—Nov. 23, Hippo, Norwich.
SCOTCH AND POLLY.—Nov. 23, Empress, Finsbury Park.
SCOTCH BROTH.—Nov. 23, Palace, Grimsby.
SCOTCH FOLLIES.—Nov. 23, Kings, Newcastle.
SHAVING.—Nov. 23, Hippo, Ipswich.
SHEPHERD'S PIE.—Nov. 23, Empress, Stratford; 30, Empress, New Cross.
SHORT STORIES.—Nov. 23, Empress, Gateshead.
SIDE SHOW, THE.—Nov. 23, Palace, Warrington.

SIGN ON.—Nov. 23, Palace, Ramsgate; 30, Hippo, Boscombe.
SITUATIONS.—Nov. 23, Empress, Belfast.
SNACKS.—Nov. 23, Hippo, Derby; 30, Hippo, Norwich.
SNOWBALL.—Nov. 23, Hippo, Ashton-under-Lyne.
SOMETHING NEW.—Nov. 23, T.R., Blyth; 30, Palace, Newcastle.
SOUVENIRS OF 1925.—Nov. 23, Met., Glasgow.
SPARE PARTS.—Nov. 23, Tivoli, Hull.
SPASMS.—Nov. 23, Palace, Salisbury.
SPEED.—Nov. 23, Hippo, Devonport; 30, Waltham Green.
STAGE STRUCK.—Nov. 23, Hippo, Newcastle.
STAR SHELLS.—Nov. 23, Jubilee Hall, Weymouth.
STOP PRESS.—Nov. 23, Hippo, Birmingham.
TASTY BITS.—Nov. 23, Phoenix, Sheffield.
TEN TO ONE ON.—Nov. 23, Royal, Leigh.
THIS WAY, PLEASE.—Nov. 23, Queen's, Farnworth.
TIMES, THE.—Nov. 23, Palace, Leicester.
TOP HOLE.—Nov. 23, Empress, York.
TOUCH AND GO.—Nov. 23, Hippo, Dover.
TREASURES.—Nov. 23, Palace, Blackpool; 30, Hippo, Manchester.
TRICKS.—Nov. 23, New, Oxford.
WHAT HOT.—Nov. 23, Empress, Bristol.
VANITY BOX.—Nov. 23, Hippo, Lewisham; 30, Empress, Kilburn.
VARIATIONS.—Nov. 23, Victoria, Dundee.
VOLUMES.—Nov. 23, Empress, Burnley.
VOLUMES.—Nov. 23, Palace, Maidstone.
WAKE UP.—Nov. 23, Alex., Birmingham; 30, Tivoli, Hull.
WEEK'S PLEASURE.—Nov. 23, Empress, Islington; 30, Empress, Croydon.
WHIRL OF THE WORLD.—Nov. 23, Palace, Hammersmith.
WHITE HEATHER.—Nov. 23, Palace, Carlisle.
WHIRLWIND OF 1925.—Nov. 23, O.H., Coventry.
WORK SHY.—Nov. 30, Hippo, Wolverhampton.
ZIP.—Nov. 23, Palace, Salford; 30, Grand, Hanley.
ROYAL ITALIAN CIRCUS.—Nov. 30, Hippo, Liverpool.

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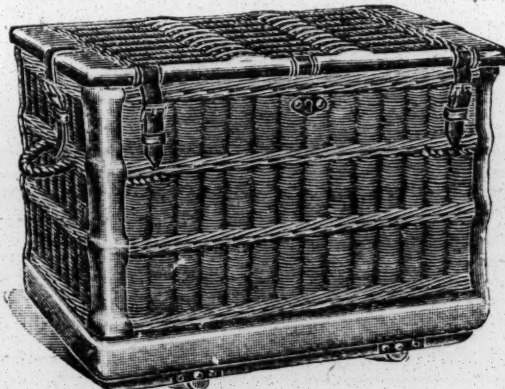
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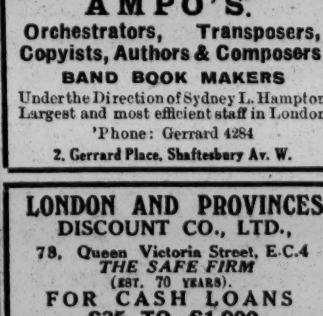
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"P's & Q's."THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
"The Times."WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
Dorrie Dene, Harry Herbert, Angelo's Living Jewellery, The Dormondes, Lillian Burgess, Carr & Parr, Les Pharamons, Bioscope.EMPIRE THEATRE, CHATHAM
Rehearsal at 2 p.m. for—
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Sophie Tucker, Layton & Johnstone, Golden Serepanders, Noni & Horace, Du Calion, Griffiths Bros., Harry Gann, Bioscope.PICTURE HOUSE, CHATHAM.
Pictures.BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Gaston & Andre, Vivian Foster, Larry Kemble, Steel & Winslow, Clarkson Rose, Bioscope.BEDMINSTER HIPPODROME
Pictures and Varieties.LEICESTER PALACE
Rehearsal at 12 noon for—
"Helter Skelter."FLORAL HALL, LEICESTER.
Pictures.ARDWICK GREEN EMPIRE
Rehearsal at 12.30 p.m. for—
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Rehearsal at 12 noon for—
Grossmith & Malone & Moreton & Heath to present "SALLY."NEW OXFORD THEATRE
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WEEKLY REPORT.—Cost of maintenance of Benevolent Institution about £56; number of old artistes residing there, 46 (ladies 19, men 27); amount of weekly pensions, £38 5s. 6d.; number of pensioners, 103; amount of loans, fares, grants, £18.

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The VARIETY WORLD

Harry Lester.

Harry Lester, the Cowboy comedian and brother of Burton, who contributes largely to the success of "A Jazz Round Up," will undergo a slight operation next week which will necessitate his being out of the cast for a brief period. The company are playing the Hippodrome, Dublin, this week, and Harry is being rushed to London where the operation will be performed. The Specialist is so convinced of Harry's recuperative powers that Mr. Lester wishes to have him back in harness within a fortnight. Meanwhile "A Jazz Round Up" will lay off, opening Cardiff Empire December 14. Here's to a speedy recovery.

Variety Artists Federation.

Members of the V.A.F. are requested to note that twenty-five death levies are now due on the 1925 book. Red stamps, 47.

Mrs. Van Allen's Loss.

The air is at the present time full of dress shop raids. One of the latest was at 3, Bloomsbury Court, High Holborn, where the raiders broke in and cleared the entire stock of gowns, hats, shoes, etc., some of which were worth £50 to £60, individually, in value. It may interest our readers to know that the premises raided belong to Madame Kathleen Van Allen, wife of the popular Will Van Allen, who had only moved into this new address for a fortnight when the raid occurred.

Tommy Lorne.

Tommy Lorne, who is at present raising the laughter in "Cheap Trips," was in town on Monday, evidently a flying trip to make some arrangements in connection with his Panto, engagement at the Pavilion, Glasgow, for the forthcoming season.

Malvina in New Orleans.

A couple of weeks ago Malvina Just a Fiddler, was playing in New Orleans and also enjoying summer weather, whilst in New York three days earlier she experienced showy weather. Elsie has been retained for a further season on the other side, and does not return here until the end of June.

Doris Ashton.

Opening at the Palace, Manchester, on Monday next, Doris Ashton, the gifted soprano, will make her appearance in "The Jazz Mistress," which will provide her with the opportunity of introducing the violin into the entertainment. It is not generally known that Doris commenced her musical studies with this instrument, and although being highly complimented by her Tutor at the Academy of Music, she was persuaded to give preference to vocal work, and her success in recent years has more than justified the advice given. This week Doris is paying her first visit to the Hippo, Brighton.

The Elliott Candies.

Appearing at the Coliseum this week, following a long season in Revue, The Elliott Candies must shortly proceed to Glasgow, for pantomime at the Theatre Royal.

"Goody Two Shoes."

"Goody Two Shoes" is to be the title of the pantomime at the Theatre Royal, Nottingham, at Christmas. The cast includes Majorie Fulton (Princess Charlie), Queenie Forbes (Goody Two Shoes), Uty Rowlands (Silence Slyfox), and specialities will be given by Frank Reubens' Tango Band, and Rodney Hudson's 12 Moon Girls.

For South Africa.

The following artistes sailed from Southampton on Friday, the 20th inst., per R.M.S. Windsor Castle, to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Tom Fagan, Leonard Gautier and his Dogs, and Winifred Arthur and her Ladies' Syncopated Band.

Marjorie Osborne.

Marjorie Osborne, the talented daughter of Ben Osborne and Nellie Perryer, has, we hear, booked an engagement to play a season with the Rodney Hudson Girls, to appear in Birmingham for three months.

Osborne and Perryer.

Those Victoria Palace favourites, Ben Osborne and Nellie Perryer are due there again on Monday, presenting their latest burlesque, "Liza, Bill and the Runabout," which is a fine laughing skit. They are collecting new material for their forthcoming tour in South Africa and Australia.

Jack Le Dair.

Occupying a good spot in the programme at the Holborn Empire last week, Jack Le Dair, assisted by Edna, gave a very entertaining series of illusions, concluding with some interesting match puzzles. The act is at Bexhill this week, and will be at the Hackney Empire on Monday.

Coram in America.

Messrs. Reeves & Lamport have received a cable from America to the effect that Coram has made a big success on his opening, at the Keith Theatre, Buffalo, N.Y.

Nixon Grey.

After a short holiday at Bourne-mouth, Nixon Grey is playing at the Hippodrome, Manchester, and then commences rehearsals for Panto. He is playing principal comedian, Ali Baba, in Fred Collins' production of the "Forty Thieves," which plays at the Empire, Newcastle, for a season and then tours the principal Moss Halls.

The Martinis.

The Martinis are at the Empire, Shoreditch, this week presenting the latest Tango dances, and the Shoreditch folk are greatly attracted by the Tango competition.

Con. Ingham's New Sketch.

Con Ingham is presenting a new sketch at the Empire, Shoreditch, this week, entitled, "Misery, Limited." He shortly commences rehearsals for Panto, playing Billy Crusoe in a touring production.

Savona Elliott.

Playing in revue recently, Savona Elliott—eldest son of the late James Elliott—showed great promise as a duple comedian and we understand he will be given a special part in the pantomime at the Theatre Royal, Glasgow. Savona is a member of the Elliott's Candies at the Coliseum this week, all of whom will be seen in the above pantomime.

Harry Gunn.

Appearing at Chiswick this week, Harry Gunn, and his delightful partner, Majorie Fitzallen, return to the Alhambra next week, when Harry will introduce his new act, "Seaside Silhouettes," which has proved such an enormous success.

Denise St. Leger.

Making her debut on the Halls this week at the Victoria Palace, Denise St. Leger is presenting a vocal and dancing scene, "Let's Dance," in which she is supported by Roy Cowl. Miss St. Leger has recently concluded a long season with "The Punch Bowl," prior to which she appeared with the "5 o'clock Follies" and at the Grafton Galleries.

Wilkie Bard.

At Chiswick, on Monday evening, Wilkie Bard produced his new scene, "The Park Keeper," which proved most successful and was accorded a hearty reception. Wilkie will present the scene at the Victoria Palace on Monday week.

Syd. Howard.

After a long season in revue Syd. Howard is going into musical comedy, as we hear that he has been engaged to play the part created by A. W. Baskcomb in "Mercenary Mary," when it commences its tour at Birmingham at Christmas.

Daisy Taylor.

After a brief holiday, Daisy Taylor was in town last week to prepare for her engagement in the Panto, "Robin Hood," at the Prince's, Bradford, in which she is to play the title role. "Workshy" is at Aston this week, and concludes its run at the Hippodrome, Brighton, on Dec. 12th, when Daisy Taylor will commence rehearsals for Panto.

Ristori and Partner.

After a brief holiday seeing the shows in town, Harry Ristori and Partner are playing at Exeter this week, and on Sunday travel over to Germany to open their engagement at the Scala, Berlin, for one month. They then go to Leipzig, and may return to England in February.

June Stirling.

June Stirling is seen to much advantage in Archie Pitt's production, "A Week's Pleasure," which is at the Empire, Islington, this week. A pleasing singer, and an exceptionally good dancer, June Stirling is a very talented artiste.

Betty Fields.

Another member of the Fields family rapidly coming to the front is Betty Fields, who is playing the female comedy role in "A Week's Pleasure," and is well keeping up the family traditions.

Lily Masters.

Lily Masters, who was for a time the partner of Neil McKay in the act known as "The Real MacKays," continues to make good progress, and after spending the summer at Brighton, which benefited her health considerably, she has returned to Switzerland to winter there. Should any of her old friends wish to drop her a line, her address is Pension Alpina, Davos Platz.

Gerald Osborne.

Gerald Osborne, who will be remembered for his vocal items in several Harry Day productions, and was more recently with "Brevities," is shortly making his reappearance in the new show entitled "Let it Rain," which is due for production at the Hippodrome, Leeds, on Nov. 30.

Singing Rights Reserved.

The attention of our readers is drawn to the fact that the exclusive singing rights of "Has Anyone Seen My Pom?" belong to Miss Florrie Forde.

Sentinel Music Publishing Co.

"Tango Maid," the first publication of this firm, is already proving an immense hit. At the Empire Theatre, Camberwell, last week it created a sensation with a vaudeville act of the same name. The Bands at the Savoy and all over the country are featuring it with great success.

Together with "When To-Morrow Comes," a wonderful Fox-trot Ballad, it bids fair to rank as one of the best Panto numbers of the year.

Ernie Mayne as Cupid.

At the Wimbeldon Theatre this season Ernie Mayne returns to pantomime after a long interval, and will play Cupid in "Bo-Peep." This week Ernie is playing Poplar and Shoreditch.

New Keith Prowse Numbers.

Keith, Prowse & Co., Ltd., have secured the publishing rights of the new compositions by the popular composer-entertainers—Sissie and Blake.

"Lady of the Moon" has been chosen for inclusion in the new production at the London Pavilion—"Still Dancing." "Why did you make me care, dear," and "Allelu (Ole Noah's Ark)," have been featured with great success by Sissie and Blake at the Alhambra and Victoria Palace, and other engagements.

"The Three Wise Monkeys" is also another novel and amusing song which they have just written. All promise to be amongst the foremost of the coming popular successes.

Exciting Golf.

The "playing off" of the various finals in the Vaudeville Golfing Society's Competitions is producing some exciting matches.

In the final of the Coombe Hill Vaudeville Cup, for instance, the protagonists, Mr. Hal Jones and Mr. Harry Gunn, found themselves "all square" on the last green. Instead of carrying on until one of the other gained the ascendancy, the two Harry's decided to continue for a further nine holes, at the end of which Mr. Hal Jones ran out winner by 2 up. It is understood to have been a tough match, and knowing the prowess of both of them, we can quite believe it.

In the final of the Paget Trophy the excitement similarly continued to the very last green, where Mr. George Lee just beat his opponent, Mr. Walter Williams, by one up. Ali square at the 17th, both were on the 18th green in 5, but George Lee holed a long putt for 4, and won the trophy. It will be recalled that both these trophies are new ones, and Mr. Hal Jones and Mr. George Lee, therefore, get their names engraved at the top of the list. Congratulations.

Wylie-Tate Bowl.

In the case of the Wylie-Tate Bowl there was still a semi-final to be played off, on account of Mr. Charles Tree and Mr. Wilfred Simpson having returned equal scores in the original event. This semi-final, having been duly settled and Mr. Charles Tree being returned the winner thereof, the final took place on Friday last between Mr. Tree and Mr. Hal Jones. This time it was Mr. Hal Jones who succumbed, Mr. Tree triumphing to the tune of "2 up." Mr. Tree therefore becomes this year's holder of the Wylie-Tate Trophy.

Final Bogey Competition.

Once more Mr. Horace Sheldon has captured the golden medal which is given each year to the winner of the Final Bogey Competition. This competition is limited to those who have won a monthly bogey competition during the previous twelve months. In the final Horace was pitted against that canny and consistent golfer, Jimmy Foreman, but managed to do the trick again.

Monthly Bogey.

A reminder that the November monthly Bogey Competition is due at Sudbury, the day after to-morrow, i.e., Friday, the 27th inst.

M.H.A.R.A.

The 12th Meeting of the Management Committee of the Music Hall Artists Railway Association was held on Wednesday, November 18th, when the following members were present:—Messrs. Michael Canning (Chairman of the Committee), who presided, Harry Marlow (Hon. Treasurer), Ben Otto, Alfred Herald, Jim Obo, Geo. D'Albert, and C. Douglas Stuart (Secretary). The Minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the Weekly Financial Statement, which was accepted. Two cheques were ordered to be drawn, and the meeting terminated.

Frank E. Franks.

At the Chiswick Empire, next week, Frank E. Franks brings "The Times" back to town. This marks the conclusion of the present tour, which has been playing to wonderful business throughout the provinces. Frankie is now busily engaged upon his two pantomimes, for the Hippo, Liverpool, and the Hippo, Newcastle. At the former house he is presenting the production which played to remarkable business last season at Newcastle. At the Hippo, Newcastle he is staging a super production, "Red Riding Hood," with Nora Bancroft in the leading role and Mr. Chas. Gulliver is to be congratulated upon giving one of our youngest producers further opportunity of catering for the Tyne side folk.

Will Fyffe.

This week-end Will Fyffe is due to arrive from Australia and it is hoped that the journey home has benefited him after his recent operations in Sydney. Although it was necessary to curtail his tour abroad—Will proved such a great attraction at the Tyne side, for six weeks, that when he was well enough to resume his engagements he was booked for a farewell fortnight at this house, record business resulting. Will goes to the Theatre Royal, Glasgow, for pantomime this year, and opens on December 13.

Indisposition of Renée Reel.

Renée Reel was unfortunately forced to relinquish her part in "My 'Erb," last Wednesday, through serious throat trouble and nervous strain of overwork. Miss Reel has been working against Doctor's orders for the past

(Continued at foot of column 4).

THE COLISEUM.

What with Nemtchinova as the sailor's sweetheart, Sokolova as the magician's puppet, Tchernicheva as the miller's wife, Nikitina as Flora, and Lopokova as Columbine, each of this week's performances by the Diaghileff Company has a special appeal. All the same, Monday afternoon offered an extra degree of ecstasy. The ballet was "Good-Honoured Ladies," with its rich Bakst scenery and delicate music by Domenico Scarlatti. The ballerina was Nemtchinova, whose grace finds a perfect setting in this eighteenth-century atmosphere. While she was dancing to these entrancing patterns of melodious sound, we might be pardoned for praying that the performance would last for ever.

As a striking contrast to the virtuosity of the Russian dancers, the management has provided plenty of breezy humour and high spirits. These qualities are especially noticeable in the case of the Margate Pedlars, who retain much of the care-free gaiety of a war-time concert party. The origin of the venture being a troupe formed by a cyclist corps on coast defence duty. Brisk dancing and chorus singing open their programme of eleven items. The Australians, with a corps de ballet of four pretty "high-kickers," contribute whirlwind dance; Lola Harvey and Syd Courtney, a scene at the piano; Ethel Revnell and Gracie West, a humorous study of school-children; Peggy Walsh, a picturesque song scene; and Leslie Fuller, a number of comic episodes. The main items are two sketches, namely, "The Convicts' Opera" and "The Shriek." The former is a modern edition of "The Beggar's Opera," and the latter, a demonstration by Leslie Fuller of how impossible it is for an Oxford-troussered white man to take the place of an Eastern potentate, even for a day or two. There has been plenty of applause for all these varied offerings.

A welcome re-appearance is made by Sybil Vane, the famous little Welsh prima donna, whose repertoire ranges from grand opera to the latest thing in syncopation, while Leon Donque, her pianist, displays his virtuosity in the way he races up and down the keys. G. S. Melvin is richly droll in his new studies of "Cuthbert the Skulker" and "Jinnie from Holland." Christo and Ronald are excellent comedy acrobats; Noble Sissie and Eubie Blake keep darkie humour in fashion; and Elliott's Candies play in fine style.

THE ALHAMBRA.

Just as variety is the spice of life, so is burlesque the spice of "variety." Therefore Dezzo Retter, "the man who wrestles with himself," is a welcome addition to the category of humorists who, headed by the Griffith Brothers and Nervo and Knox, amuse us by gently deriding the efforts of other showfolk that we seriously admire. After an opening scene, called "Three O'clock in the Morning," in which he tumbles dexterously over a table while pretending to be too bewildered even to stand upright, Retter sets forth a series of poses under the comprehensive title of "The Artist's Dream." First he represents a "Flying Mercury," whose attitude is too difficult to be maintained, so that at last he tumbles ingloriously. Next he appears as "September Morn" by standing in a tin washhand basin. As the dishwasher, he quivers violently with despairing nods to the attendants to draw the curtains before he drops his tin tray; as "Rebecca at the Well," he swirls the contents of his jug round thoroughly before taking a good swill, and, as Sanson, he overbalances from his pedestal because the chain he is straining at suddenly breaks. His third scene is at the ringside during a championship wrestling match. To see him throw himself violently and then be grappled by himself with masterly energy, is a sheer delight which calls forth roars of applause. How to win without being the loser is a problem likely to cause Dezzo Retter many a sleepless night.

Another novelty in the Alhambra programme is the condensed version of Walter Williams' revue, "P's and Q's." There are six very enjoyable excerpts, beginning with Stanley Gilven in "Good Day to You," and ending with Walter Williams and Lena Chisholm in "Tell All the World." Edwin Lawrence's "Soccer

(Continued from column 5).

four weeks, and, eventually, consulted Dr. Horsford, the eminent throat specialist of Harley Street, who advised complete rest. Miss Reel has been playing very strenuous parts for the past five years in twice daily shows at the London Hippodrome, and twice nightly Revues on tour, during which time she has not had a vacation, so her present rest is well earned.

R.A. Band.

The Royal Artillery Mounted Band, Aldershot, are commencing their Winter Sunday Concerts at the Aldershot Hippodrome on Sunday next, and on Wednesday, December 3rd, their String Band are providing a Concert in "The Memorial Hall," Farnham. The proceeds are being devoted to their Regimental Guild Funds.

Fred Clements' Entertainers.

Fred Clements, and his entertainers have been doing very well at the Leicester Theatre Royal for the last eight weeks. Many novel and interesting programmes have been given to the patrons, who have thoroughly enjoyed them. Their season terminates on Saturday. The company includes Mabel Hind (Mrs. Clements), Kay Blake, Jimmy Loft, Rob Currie, Ted Cartwright, Charles Harvard, Bobbie Cowgill, Carlos Ames, Gordon Webb, George Baines, and The Four Arcadian Girls, Gladys Montague, Barbara Neale, Eily Gerald, Bobbie Paine, a troupe of clever dancers. Mr. Clements is again putting on the Christmas Pantomime at the Leicester Royal Opera House this year.

Pro's Lament" is a topical piece of fun; while in the two sketches—"Music Hath Charms" and "Mr. Robinson"—all the members of the company are seen to good advantage. There is a backbone to the bill of established successes. Layton and Johnstone are great favourites. So are Jack Hylton's merry bandmen. De Groot plays with his customary impressiveness; Auntie falls to a regular accompaniment of laughter, and an excellent budget of films gives the news of the week.

VICTORIA PALACE.

With a picturesque draped setting and some beautiful dresses, the vocal and terpsichorean act presented by Miss Denise St. Leger created a very favourable impression at the Victoria Palace this week. Some of the most popular songs, such as "Ukulele Lady" and "Adelaide," are chosen for depiction, and the artistic effect is enhanced by a central stairway, down which the dancers appear. Supporting Miss St. Leger in this item, which is entitled "Let's Dance," are Betty and Brian. It is always a pleasure to see and hear that cheery fellow, Du Calion. On and off the apex of his tottering ladder (which never, however, falls) he chatters brightly, intimately and significantly about current affairs in general. Throughout his tenure of the stage, there is a ripple of laughter which only the gasps of astonishment at his dizzy feat interrupt, and, at the end, applause in unstinted measure. Mr. Lewis Davenport runs through the bewildering display of magic, in which a capital vein of humour is supplied by his chameleon-like changes of waistcoat, whilst Miss Renada Rudd proves herself to be a comedienne and dancer with a quiet, incisive style.

In a new act, but their usual jolly selves, the O'Gorman Brothers are responsible for a large portion of the evening's laughter. We see them arriving at a railway just in time to miss their train. There is nothing for them—fortunately for us—but to break into chatter, song and dance, and this they do in their incomparable style. Another double turn which finds great favour is that presented by Dollie and Billie. These two young and clever artistes bring an almost uncanny sense of burlesque to bear on their work, witness, for instance, their tonic sofa song. Then again, they can work a lifting number like "If You Knew Susie" for all it is worth. In short, there is nothing

that they cannot do, as is shown during the course of six ditties which the audience insists upon their performing. Other items on the long-by and excellent programme this week are Mr. Harry Herbert in a budget of new songs, including "Bo-Peep"; the Victoria Girls, in a bright pot-pourri of dancing; and the Axtos, in their popular act.

"SHEPHERD'S PIE"

At the Stratford Empire.

Produced for the first time in London after a short, but successful, provincial run, this proved to be a most appetising "dish." Hal Bert, as the leading comedian, sings, among other items, "My Birthday" in rollicking style, dances quaintly and cleverly, and acts in sketches with much humour. Miss Jennie Hartley and Nat Lewis completes a trio, who exchange many laughable confidences. Miss Hartley is as dainty an artiste as one can wish for, and worked throughout with considerable vivacity. She had a neat item in "Tom Cat Blues," a drop scene rendering for "I'm Soft," and in a sketch with Clifford Morgan, sang feelingly about "Jim." Again she sang with much aplomb "My Baby," in which she was assisted by Percival Mackey's Band, a combination well worth hearing. A very attractive and clever musical sketch, "Kerry Courting," by French and Collison, provided Miss Joan Travers, Miss Marion Edwards, Clifford Morgan and Albert Digne with an opportunity to display their fine vocal powers. Clifford Morgan, too, acted well in a delightful scene in which he rendered "Wanderlust," most feelingly. A sketch which was the occasion for much laughter was "George, Remember your Father," by W. P. Lipscombe. Two turns by Cornelia and Eddie found a prominent place in the programme. The scenery is well conceived and picturesque, the music tuneful and well arranged, the dressing is of a high order, and the stage management all that can be desired.

Mr. W. E. C. Gulliver, the manager of the Grand, Clapham, is again making his annual appeal to patrons for support in order to entertain 500 poor children to a Christmas tea and entertainment. Mr. Gulliver is also arranging to send 100 kiddies to the Albert Hall, the treat given by Mr. Charles Gulliver.

LONDON THEATRES OF VARIETIES, LTD.

Managing Director—Mr. CHARLES GULLIVER.

THE PALLADIUM.

A PARISIAN SHOW IN LONDON

"FOLIES BERGÈRE REVUE"

The Funniest and Most Sparkling Entertainment in London.

2.30 TWICE DAILY 8.15.

CHRISTMAS ATTRACTION

"CINDERELLA"

CLARICE MAYNE and CHARLES AUSTIN.

First Performance, Wednesday, December 23 at 8 p.m.

AFTERWARDS TWICE DAILY AT 2.30 and 8.15. Box Office, usual details, open 10 to 9.30. Gerrard 1004.

Companies for week commencing November 30th.

6-40 KILBURN EMPIRE 9-0	6-40 ILFORD HIPPO. 9-0
A New Laugh, Song and Dance Show— "THE VANITY BOX" Revue. Featuring— WILL HAY and MONA VIVIAN.	Julian Wylie presents A Scorching Farical Comedy With Music Entitled— "MR. TICKLE, M.P." Featuring— GEORGE BASS.
6-15 LEWISHAM HIP. 8-40	6-40 SHOREDITCH OLY. 9-0
"THE GOLDEN WEST." Including— TOMMY MOSTOL, RAY ZACK, CAPT. ALBERT DAGDIS.	Tom Arnold, presents The Fastest Show on Earth or Elsewhere— "THE PEPPER BOX REVUE." In 30 Scenes. Featuring— MAMIE SOUTTER, JIMMY AUSTIN, GEORGE DOONAN. The Show that put "PEP" in "PEPPER."
6-40 CAMBERWELL PL. 9-0	6-40 ISLINGTON EMP. 9-0
The Famous Comedy Revue— "ON THE DOLE." Featuring— ALBERT BURDON.	Harry Day, Presents A Revue of Comedy and Thrills. "HEADLIGHTS." Including— KITTY COLVER, JIMMIE LESLIE, JERRY & GLADY, THE CAPITOL BAND.
6-40 GRAND PALACE, 9-0 CLAPHAM JUNCTION	6-40 POPLAR HIPPO. 9-0
ROBB WILTON. NAUGHTON & GOLD. ERNIE MAYNE. GEO. MOZART. ZETTA MOR. HICKEN & ROSE. DREYER GIRLS.	ARCHIE PITT Presents GRACIE FIELDS In an Entirely New Revue— "BY REQUEST." In 17 Scenes Supported by— GEOFFREY MILLER, EDITH FIELDS, TOMMY FIELDS.
6-40 HAMMERSMITH P. 9-0	6-40 WILLESDEEN HIP. 9-0
Norman Lee, Presents His Big Success— "THE LONDON REVUE." From The Lyceum Theatre. Including— NORA DELANY, AUSTIN WEBB, MARY NEAL, FRED. ROMA.	LONDON BAND. TUCKER. NAUGHTON & GOLD. THE O'GORMAN BROS. S. W. WYNDHAM. YOST & GLADY. AUSTRALIAN DELSOS. HARRY CHAMPION.
6-30 CROYDON EMP. 8-40	6-40 ROTHERHITHE H. 9-0
Archie Pitt, Presents His Super Revue— "A WEEK'S PLEASURE." Including— BETTY FIELDS. WALTER AMNER. PAT AZA. The Famous Busby Band.	The South London Players (Direction, Dorothy Mulford) Present— "THE UNWANTED CHILD."
6-30 HOLBORN EMPIRE 9-0	6-30 COLLINS'S 9-0
CLARICE MAYNE. G. S. MELVIN. JOHNSON CLARK. MILITARY TATTOO BY THE BAND 19th LONDON REGIMENT.	The North London Players (Direction, Dorothy Mulford) Present— "THE NEGLECTED WIFE."

NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 30, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 21 NOW DUE.

PROVINCIAL CINEMATOGRAF THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

EALING BROADWAY PALLADIUM (rehearsal at 12).—Artemus, Maurice and Valdor.
JERSEY OPERA HOUSE (rehearsal at 1).—The London Players present "Woman to Woman."
SALISBURY PALACE (rehearsal at 1).—Brilliant.
TOTTENHAM PALACE (rehearsal at 12.15).—Allen and Childs, Le Mounier.
WEYMOUTH JUBILEE HALL (rehearsal at 12).—Star Shells.

SIDNEY L. BERNSTEIN DIRECTION.
EDMONTON EMPIRE (reh. 12).—"Sacked Again."
WILLESDEEN EMPIRE KINEMA (reh. 12).—Blake and Pry.
ENFIELD RIALTO (reh. 1).—Tom Costello's Veterans of Variety.
SHREWSBURY EMPIRE (reh. 1).—Maurice and Valdor.
EAST HAM EMPIRE KINEMA (reh. 1).—Four Kemptons and Bilton and Max.

BOSTOCK TOUR.

NORWICH HIPPODROME (reh. 2).—Glenford and Pearce present "Snacks."
NORWICH THEATRE ROYAL.—Pica-dilly Follies.
PAISLEY THEATRE (reh. 12).—Paisley Operatic and Musical Society present "The Mikado."
PAISLEY RINK PALACE (reh. 12).—Jimmy Law and Six Supremes, McKenzie Reid, Perse and Peters.
IPSWICH HIPPODROME (reh. 11.30).—Jackson Owen presents "Scenes and Screens."
IPSWICH LYCEUM THEATRE.—"The Sport of Kings."
HAMILTON HIPPODROME (reh. 1).—Frank Wesley presents "Good Times Coming."
BLANTYRE PICTURE HOUSE (reh. 5.30).—Stone and Delano.

BROADHEAD CIRCUIT.

MANCHESTER, HULME HIPPODROME.—Mrs. Kimberley presents "House Hunting" Revue.
MANCHESTER JUNCTION THEATRE.—Melt and Bray, Pictures, and Company, as booked.
MANCHESTER METROPOLE THEATRE.—Jaxon and Montgomery present "On the Panel" Revue.
MANCHESTER OSBORNE THEATRE.—Dolly Mountford's La Grande Revue, Lyons and O'Moore, Tom E. Hughes, Chris Van Bern and Ivay Voice, Andy and Irving, Pringle and Alana, Billy Sunday, Macduff and Jerome.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "Leah Kitchener."
MANCHESTER QUEEN'S PARK HIPPO.—George Bliss presents "Are Ye Listenin'?" Revue.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "What the Butler Saw."
PRESBYTERIAN ROYAL HIPPODROME.—The Scotia Productions present "Double Scotch" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—Latona, Lucan and McShane present "Some Show Revue."
ASTON UNDER-LYNE EMPIRE HIPPODROME.—Elas B. Seener's Co. in "Cranks" Revue.
ASTON UNDER-LYNE PAVILION THEATRE.—Sue Marney, Pictures and Company as booked.
LIVERPOOL PAVILION THEATRE.—Great Carmo and Company.
BURY HIPPODROME.—The Broadhead Players present "Jack of Diamonds."
MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (reh. 12).—Arthur Sleep presents "Scotch Men."
WEST BROMWICH EMPIRE (reh. 12.30).—Ruby Kimberley and Jack Tully "The Queen of the Coliseum."
WEST BROMWICH THEATRE ROYAL.—Closed for renovations.

MACNAGHTEN CIRCUIT.

WARRINGTON.—Dalton Norton and Wrights "The Great Notions."
BURNLEY.—Robert Courtneidge's "Last Waltz."
SOUTHAMPTON.—The Zantrellas, Lily Moore, Kirby A. Hamilton, Jack Keilmo, Shogun & Ryder, Radiana, Sisters Dale.
CARLISLE.—Imperial Productions "Parish Relief."
BRADFORD.—Company as booked.
Huddersfield.—Paris Productions "Paris Nights."
HALIFAX.—Emmett Fox, Ltd., "Nellie Dean."
BLACKBURN.—Company as booked.
LEICESTER.—Company as booked.
 Rehearsals at all Halls at 12 o'clock.

LONDON THEATRES OF VARIETIES, LTD.

(See page 13).

LONDON SYNDICATE HALLS.

(See page 11).

MOSS EMPIRES, LTD.

LONDON HIPPODROME (reh. 11).—Moss Empires, Ltd. present Messrs. Herbert Clayton & Jack Waller's "Mercenary Mary."
FINCHLEY PARK EMPIRE (reh. 1).—Harry Day presents "Records," cast includes George Clarke and Kitty Enson.
NEW CROSS EMPIRE (reh. 1).—Firth Shepherd presents "Shepherd's Pie."
STRAITFORD EMPIRE (reh. 1).—The Vardell Trio, Lue & Shaw, Van Dock, The Selma Four, The Two Bobs, Sammy Shields, Charles Urick.
VICTORIA PALACE (reh. 11.30).—Mr. and Mrs. Graham Moffat, Harry Weldon, Gresham Singers, Osborne & Perryer, Dick Henderson, The Victoria Girls, The Gladiators, Clay Keyes, Bi-Bi.
CARDIFF EMPIRE (reh. 1).—Francis Laidler presents "The Roundabout," cast includes Gladys Stanley and Tom D. Newell.
SWANSEA EMPIRE (reh. 2).—B. A. Meyer presents "Rock-A-Dee-Dee," cast includes Archie Glen and Irene Shannock.
NEWPORT EMPIRE (reh. 1).—Harry Day presents "Records," cast includes Joe Alexander and The Faye Sisters.
NOTTINGHAM EMPIRE (reh. 1).—Fred Karno presents "On With the Show."
NOTTINGHAM THEATRE ROYAL (reh. 12).—Anthony Smith and Ivy Duke in "The Creaking Chair."
GLASGOW ALHAMBRA (reh. 11).—"The Street Singer."
GLASGOW EMPIRE (reh. 11).—Walter W. Ellis presents "A Week End," cast includes Fred Kitchen and Lily Burns.
BIRMINGHAM EMPIRE (reh. 12.30).—(Low Pitch).—Albert De Conville presents "The Whirl of the World," cast includes Nellie Wallace.
BIRMINGHAM GRAND (reh. 1).—(Low Pitch).—Kimberley & Tully, by arrangement with Jack Hulbert, present "By the Way," cast includes Gwyneth Keys and Jack Morrison.
BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainment.
LIVERPOOL EMPIRE (reh. 1).—Herbert Clayton & Jack Waller present "No, No, Nanette."
LEEDS EMPIRE (reh. 1).—Tom Arnold presents "The Melody Box," cast includes Elsie Bowser and Freddie Forbes.
HULL PALACE (reh. 1).—T. Elder-Hearn presents "Top Hole," cast includes Gus Chevalier.

SHEFFIELD EMPIRE (reh. 1).—Sam Mayo presents "Mottos."

BRADFORD ALHAMBRA (reh. 12.15).—Robert Courtneidge presents "The Arcadians."
EDINBURGH EMPIRE (reh. 12).—Harry Day presents "Records," cast includes Bob Stevens and Dolly Elsworth.

NEWCASTLE EMPIRE (rehearsal, 1).—Revell and West, Miller and Canning, Hart and O'Brien, George Robey and Marie Blanche, Fred Stafford.
SOUTHSIDE KING'S THEATRE (rehearsal, 1.30).—The O'Gorman and Kirkby Production, "Apple Sauce."
SUNDERLAND EMPIRE (rehearsal, 1).—"French Fun."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Short Stories."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Pelican."
GATESHEAD EMPIRE (rehearsal, 1).—"Me and My Gal."
PRESTON EMPIRE (rehearsal, 11).—"The Bamboula."
SALFORD PALACE THEATRE (rehearsal, 11).—"Mr. Tower of London."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Harry Shingis presents "Zip," cast includes Billy Caryll, Sterndale, and Hilda Mundy.

MANCHESTER PALACE THEATRE (rehearsal, 11).—"The Jazz Mistress," with Hilda Glyder, Tex McLeod, Williams and Taylor, Paddy Saunders, Sixteen Rodney Hudson Girls, and Doris Ashton with Her Band.
NORTHERN THEATRES COMPANY, LIMITED.
BLACKBURN THEATRE ROYAL.—"The Co-optimists."
HALIFAX THEATRE ROYAL.—"Amateurs in 'The Count of Luxembourg'."
ROCHDALE THEATRE ROYAL.—"No, No, Nanette."
BURY THEATRE ROYAL.—"The Street Singer."
DEWSBURY THEATRE ROYAL.—"Terence Byron in 'The Right Age to Marry'."
HUDDESFIELD HIPPODROME.—"Amateurs in 'Catherine'."
HALIFAX GRAND THEATRE.—"Pictures."
ROCHDALE PALACE THEATRE.—"Pictures."
HUDDESFIELD PICTURE HOUSE.—"Pictures."

STOLL TOUR.

(See page 11).

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (reh. 1.30).—"Sign On."
SOUTHAMPTON HIPPODROME (reh. 12.30).—"Love, Life and Laughter."
BRIGHTON HIPPODROME (reh. 12).—"Scandals."
PORTSMOUTH HIPPODROME (reh. 12).—"Cheerio."
BIRMINGHAM HIPPODROME (reh. 12).—"High Life."
SOUTHEND HIPPODROME (reh. 12).—"The Dole Increased."
LIVERPOOL HIPPODROME (reh. 12).—"The Royal Italian Circus."
WOLVERHAMPTON HIPPODROME (reh. 12).—"Workshy."
LEEDS HIPPODROME (reh. 12).—"Let It Rain."
SHEFFIELD HIPPODROME (reh. 12).—"Formby Sees Life."
NEWCASTLE HIPPODROME (reh. 11).—"Punch and Judy."

MISCELLANEOUS.

EDINBURGH THEATRE ROYAL (reh. 12).—"Variations."
ABERDEEN TIVOLI THEATRE (reh. 1).—"Souvenirs."
GLASGOW METROPOLE THEATRE (reh. 12).—"Gossip and Grumbles."
BARROW-IN-FURNESS TIVOLI.—"Grumbles of 1925."
READING PALACE THEATRE.—"Running Riot."
WEYMOUTH JUBILEE HALL (reh. 12).—"London Nights."
JERSEY OPERA HOUSE (reh. 1).—"The London Players present 'The Younger Generation'."
SALISBURY PALACE (reh. 1).—"Star Shells."
TOTTENHAM PALACE (reh. 12.15).—"Variety as booked, Thursday, Friday and Saturday."
ST. ALBANS GRAND PALACE (reh. 12).—"Grant and Faber, Phyllis and Giles."
POPULAR QUEEN'S (reh. 4).—"Ding Dong" Revue.
KEIGHLEY HIPPODROME (reh. 12).—"S. and S. Productions present the comedy, 'Khaki'."
NORTHAMPTON NEW (rehearsal, 12).—"Carnegie."
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"Frank H. Fortescue's Repertory Co."
SWINDON EMPIRE.—"Patricia."
WINDSOR THEATRE ROYAL.—"Drawing the Dole."
MAIDSTONE PALACE.—"What Ho, Devo N P O R T ALHAMBRA."
KINGSTON EMPIRE (reh. 12.45).—"Messrs. Cranston and Heath present 'Fags'."
ALDRSHOT HIPPODROME (reh. 1).—"Mr. J. B. Robertson presents 'Rack and Ruin'."
ASTON HIPPODROME (rehearsal, 12).—"Jig Saw."
COVENTRY HIPPODROME (rehearsal, 1).—"G. H. Elliott, Emile Hayes, Massona and Ronald, Haig and Escoe, Les Paulettes, Fred Lake and Partner, Happy Lillian Lee."
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Revue, 'Speed'."
SHOREDITCH "LONDON".—"Marjorie Fulton and her Tango Band, Lou Radford, Foster and Ninon, Arthur Woodville, York and Morgan, Alfred Leonard and Valerie, Laune and Louise, Fred Hutchings, Mellina and Marlin, Seven English Roses."
PLYMOUTH PALACE.—"Miss Jose Collins and Nat D. Ayer, Moss Maachah Quartette, Arthur Pond, Billy Riley, The Chicago Girls, Egbert Bros. and Co., The Buckleys."
EXETER HIPPODROME.—"Con Ingham and Co. in 'Misery, Ltd.,' Benson Gray, Victor King, Acton Croxon, Haywood Hay Trio, Flying Flaccis."
PONTLOTTYN COSY THEATRE.—"George Crowther's Variety Combination, Sisters Wright, Lily Trio, George Crowther, Eileen Greenaway, The Great Kismet, Finding Film Stars."
GAIETY THEATRE, AYR (reh. 1).—"Dollie and Billie, Bevin Trio, Dudley Dale, Lyndon and Moore, Dick and Eddie, Enderby, Sidney Black."
PENGE EMPIRE (reh. 12).—"Katinka."
CHESTER ROYALTY THEATRE (reh. 12).—"Harry Kenyon presents 'Severus Schaffer, Florence, Yaxmen, Josephine Reeve, Brent Bros, Hartley Thompson, Dorothy Penny, and Phil and Philora."
DARLINGTON HIPPODROME (reh. 12).—"Harry Kenyon presents 'Samson, Harry Davis, Horsburgh Bros., The Otou Trio, Bert Lord and Partner, The Bros. Geddes, Joel Myerson."

Through an alarming mix-up

CHICK FARR

is at liberty.

Thanks to

Messrs. FIRTH SHEPHERD, JACK WALLER, HERBERT CLAYTON, MARTIN HENRY, NORMAN LEE, JULIAN WYLIE, B. MONTAGUE, and J. L. Sacks for offers.

Owing to a two-weeks delay with one of the above-mentioned, nothing could be settled until too late.

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VICTORIA PALACE

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By C. C. T.

Two Lessons From New York.

The wonderful success of the All-British Variety programme in New York has, in addition to providing a perfect answer to those who sneer at and deride British talent, enabled those who have the welfare of the profession at heart to regard matters from a new angle. The human tendency is always to allow one's vision to distort facts in such a way that causes are often confused with results, circumstances mistaken for motives, and vice versa. This is peculiarly true in regard to the vaudeville profession, and two excellent object-lessons may be culled from New York for the betterment of our understanding of the short-comings of Variety. Representatives of the Press, managers, and of the public have for a long time realised that the presentation of Variety as a whole might be improved; indeed, one or two managers of combination programmes have experimented in the right direction, but such innovations have invariably been allowed to languish by reason of British national antipathy against any divergence from the accepted normal. The experiment in New York, however, has led to unanimous exposure of two bad faults in the British method of presenting vaudeville, and for that the profession cannot be too grateful, especially if the exposure to which I refer is destined to lead to the elimination of those faults.

Slowness of Presentation.

It must be admitted that the American Press as a whole has been very fair—in most instances generous—in its recognition of the high standard of the British talent presented, and that very fact adds to the value of the points of criticism included in their comments. The first point is that, in the American opinion, British presentation is far too slow. Probably some will maintain that that merely means "too slow for American tastes," but when all is said and done, there is very little real difference between the British and the American mentality, and that as Variety is at its zenith in America while here it is in a parlous state, it is more than probable that the American ideas on the subject are right and that ours are wrong.

A Few Examples.

In order to try to probe into the justice or otherwise of the American opinion, let us examine one or two of the London halls. I am pretty sure that nobody will venture to contradict me when I say that the Alhambra is probably the most popular and the most successful permanent home of Variety in the kingdom, and it is equally certain that a great deal of that popularity and success is due to the rapidity with which the excellent items of the excellent programmes presented there are made to follow each other. Turn follows turn with scarcely a momentary pause, and it is very rarely indeed that Mr. Crocker has to call upon Mr. Saker for a few bars of music to while away a stage-wait—even on a Monday. Another permi-

ally popular home of Variety is the London, Shoreditch, and here again Mr. Dyer manages to put on eleven, twelve, and sometimes more acts in less than two hours, and it is worthy of mention that there is less time-cutting of acts here than at almost any other hall in town. It appears to me that the justice of the American criticism of our methods lies in the fact that every gap between turns must mean that the audience's interest and attention relax and have to be warmed up again by those who follow. The first lesson by no means endeth here. I fear that it is only the beginning, but as the second lesson is a corollary of the first I will pass on to it.

The Second Lesson.

All the American critics have had a lot to say in condemnation of the way in which artist after artist insisted on making one or more speeches, and I must admit that the way in which the practice of addressing the audience on the slightest provocation has grown of late is as futile as it is boring. I will go so far as to say that, flattering though they may be to the natural vanity of a successful performer, curt-calls are a mistake that should be eliminated. I have frequently seen a highly creditable performance definitely marred by a positive procession of curt-calls, an encore before the "tab," and a pointless speech to follow, taking up about six minutes of valuable time after the artist has completed his scheduled act. This necessarily means that some other artists have to be deprived of an appreciable portion of their opportunity to please as well, and as many members of the audience may be anxious to enjoy to the full those turns also, they are robbed of something for which they have paid. It is possible that a proportion of an audience may restrain its applause lest more speeches may be inflicted. The public goes to a music-hall to see the acts that figure on the programme, and not to listen to flowery impromptu anent an artist's opinion of the audience. As a matter of fact, I can only remember hearing one solitary performer definitely called upon for "Speech!" during the last five years, during which time I have probably witnessed nearly a thousand Variety programmes. That one artist was Will Fyffe, and in response to the definite cries of "Speech!" he merely uttered a very few words of thanks and asked for a similar kindness to be extended to the performer booked to follow him. It would be an excellent thing for the profession if these lessons from New York could lead to the elimination of "tab-calls" and speeches, except when the audience definitely demand the latter, which is practically never. Calls could with advantage give place to return bookings with a longer time-allocation for those artists whose success attained the honour. If this amendment could be effected, quicker working and fairer time-allocation for every turn would be the result.

Dorothy McBlain.

There was a somewhat affecting reunion at the Coliseum last Monday afternoon when the dresser there met once more the little lady who whistles with her larynx or her thorax, or whatever it is. The last time they met was when Miss McBlain was understudying Hilda Bayley in "The Thirteenth Chair" and the same dresser was located at Wyndham's Theatre.

Chick Farr.

Chick Farr's return to vaudeville, now supported by Lionel Scott, was very welcome, for Chick is probably the most entertaining dude on the vaudeville stage. I asked him last week if there is any mystery about his somewhat unusual Christian name, or if it were an abbreviation of "Chickabiddy." He tells me that as a child he was always amusing folk, and that somebody dubbed him "The Whimsical Chick." There is no prize for elucidating the remainder of the mystery.

The Theda Sisters.

Daisy Theda, the red-headed one, underwent a serious operation for appendicitis last week in the Queen Mary Ward of the Chelsea Hospital for Women. I am glad to say that the operation was entirely successful and that the patient is rapidly becoming impatient to recommence work. The Theda Sisters, whose brother by the way is Fred Cooper, the stock-whip manipulator, were particularly unlucky, inasmuch as Daisy's illness coincided with a sudden rush of fine contracts. Now that all is well, however, those contracts will surely be brought forward.

George Carney.

George Carney was telling me the other day of an unpleasant experience he had while in "The London Revue" at the Lyceum. He received one evening a visit from a young woman, who was entirely unknown to him, and who desired to borrow money. Finding that it did not come off, she amused herself by abusing him among the crowd waiting to go into the theatre. The next day he received a letter that purported to come from another source, also trying to borrow money, but it was a coincidence—or something more—that his would-be visitor and his correspondent each had the same Christian name and gave the same address. There seems to be a class of person who looks upon a performer's hard-earned success as a target for impudent attempts to acquire cash for themselves.

A Good Omen for Variety.

There is already every indication that the fine work of the V.A.F. in getting the Theatrical Managers' Licences Act passed into law is already bearing good fruit. It must inevitably mean that quite a lot of the worst type of revue must come off the road after the New Year, and many of my Variety friends tell me that they are finding plenty of good dates for 1926.

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Clark and Waller.

These two boys are well on the road to success. I remember seeing their first presentation of their clever little show, "Tabloids," at the Metropolitan some months back, and although it was rather above the heads of the audience, it was an unqualified success. I see that they have now made a big "hit" in "Chimes," which was produced at Bristol last week, and I can well imagine it, for the atmosphere of revue is ideal for their class of work. P. G. Clark is, in addition to his professional capabilities, well up to professional standard on the golf links, and Oswald Waller will long be remembered for his fine work with Bert Coote.

Lilian Mann.

Lilian Mann, the contralto who is singing at the Stoll Picture Theatre this week, had the honour of singing to the Prince of Wales on the occasion of his investiture as Duke of Science at the London University. She is also the proud possessor of a gold medal which was presented to her at the London Musical Festival by Princess Mary.

Lewis Davenport.

Lewis Davenport can crow over almost any other performer by reason of his ability to suggest comedy and at the same time cover the requirements of his magic without speaking a word. That capability has stood him in good stead when working on the Continent, for he often says that he would be a happy man if continental bookings and audiences could be at his disposal over here. The art of pantomime is very little understood in England, whereas on the Continent it is rather more than half the battle. Lew also has a very successful little business in the West End, where he dispenses the where-withal for others to magish.

Cupid.

I am informed that Cupid has been busy in the office of a certain well-known music-hall agency, of which the senior partner will lead a blushing bride to the altar—or rather to the Registrar's Office—during the present week. I know that when he is ready for names to be divulged (or perhaps I should say the one name!) there will be a widespread chorus of congratulation.

O'Wray and Holland.

Joe O'Wray and his charming wife produced a very smart new double act at the Metropolitan last week. I dropped in one evening and was very favourably impressed. They have a song, "Mrs. McCarthy's Party," which went extraordinarily well, and I heard many members of the audience chanting snatches of it as they departed. I hear that this couple are due to go back into revue, and I am sorry, for I am of opinion that there is a future for them in vaudeville.

Cicely Hamilton.

Miss Cicely Hamilton, whose new play at the King-way is arousing so much favourable comment, also distinguished herself by winning the prize offered by the French Academie for the best novel dealing with the war. The book with which she carried off this honour was entitled "William, an Englishman," and was a terribly realistic portrayal of the first crush of the Germans into Belgium and France. It puzzled me to imagine how Miss Hamilton could have garnered so much accurate local colour and contemporary atmosphere,



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All Change.

Except for the fluctuating tango, dance programmes may now be said to be stabilised, with the fox-trot monarch of the ballroom. No matter what new measures have been introduced, the fox-trot refuses to be ousted, and yet five years ago, during the season at a very prominent seaside resort, there wasn't a fox-trot to be seen. The programme is before me, and this is how it was made up:—Waltz, One Step, Waltz, Jazz Hesitation, Military Two Step, Lancers, Waltz, (Interval), Waltz, Jazzica, One Step, Valeta, (Extra), Lancers. Thirteen items altogether, and all for 1/6, with a string band thrown in. Last season at the same resort, the normal programme consisted of 45 items, and there were two symphonic orchestras! The aggregate number of dancers was more than trebled, and a new ballroom was built to accommodate them. Trepidation certainly appears to have come into his own.

Musical Ex-Guardsmen.

The All-British Dance Orchestra, composed of ex-guardsmen, directed by Joe Dawson, is in great demand these days. Joe, himself, was formerly in the Life Guards, and in addition to his activities with the band, he plays the oboe in the orchestra at Daly's Theatre. Before the war he ran the Broadway Band. He holds the R.A.M. diploma for oboe playing, and his father was the founder and leader of the famous Weatherby Brass Band for thirty years. To-night the British Dance Orchestra is at the Press Club—some evidence of the good taste of my literary colleagues—and on Friday they play for the Imperial College Union. Later they will fulfil engagements in South Wales. Members of the band record for the Columbia and Pathé companies.

Billy Broadcasting.

Billy Mason is broadcasting every Monday from the East Ham Palais de Danse with Victor Vortzanger's band, and his renderings of such numbers as "Sunny Havanah," "Save Your Sorrow," "Araby" and "Babette" are creating abundant enthusiasm. Last Saturday this busy vocalist-showman, adjudicated in a Fox Trot competition at the Kensington Baths. He will shortly broadcast from Covent Garden with Jack Howard.

The Broken Melody.

The Selma Fox, who used to broadcast from the Savoy, are now making a successful tour of the Halls. I recall an unusual incident which happened just before they went away. They were giving a spirited rendering of the "Toy Drum Major," when the leg of the grand piano collapsed, and

rather than hold up the proceedings, the pianist pluckily held up the piano with his knee until the number was finished. He is now regarded as a knacker!

At the Hippo.

The excellent orchestra at the Hippodrome, where "Mercenary Mary" is having her wonderful way, is an undoubted asset to the show. The other evening I noticed Charlie Renard playing sax with Cavolotti the elder, and Will Hender doing remarkable things with the marimba, xylophone and drums. His solos during the intermission were very warmly applauded. The orchestra boasts two banjos, and the whole combination is of the kind which other managements would do well to link up with musical comedy.

Bright Spots.

Miss Beatrice Baga, who directs the Bright Spot Orchestra at the Kursaal, Southend-on-Sea, has an excellent combination of piano, violin, E flat sax, cornet, banjo, trombone, and drums. She is a talented violinist, and has had charge of the band for four years. She began her musical career at the age of 14, at the old Terry's Theatre in the Strand.

Just Moved.

Tiri's Venetians, directed by A. Tiranti, A.L.C.M., and consisting of Stanley Macalister, Jack Middleton, Harry Caesar and Jack Kerr, opened at the St. James Palace Hotel, Bury-street, S.W., yesterday. They were previously at the Hotel Washington.

The W.

Billy Smith, who directs the Waiwaians (I wish he would direct something easier to spell) at the State Café, Liverpool, tells me that the tango is going strong among Liverpudlians. Before going to that seaport, Billy was playing on the Continent for six years. He has performed before the King and Queen of the Belgians, and was personally congratulated by the Prince of Wales at Le Touquet before H.R.H. went on his tour of the world.

The Cecil.

Jack Payne's orchestra at the Hotel Cecil will be broadcasting shortly. Jack himself is a good pianist, and he and his band will be a welcome addition to wireless programmes. They are already making records for the Zonophone Company. Bob Eason, the tenor sax, who used to be with Percy Cowell's band at the Strand Corner House, is also the arranger. He is a fine fiddle player as well as a saxophonist, and has previously played with Hylton and Ambrose at the Embassy. Jack Rimmer is the popular drummer of the band.

Late of the High C's.

Edward Freitag, late of the orchestra on the good ship "Beren-garia," and Ross Gorman's band at the Hotel Biltmore, New York, is now domiciled at the New Oxford, where the fine orchestra is under the leadership of Hugo Rignold. Edward studied the sax, under Rudy Wiedoeft, who has written several solos—"Valse Vanity" and "Dance Hongroise" among them—which Lewin Brothers are handling.

Off to Germany.

The Sterling Saxophone Four have finished their contracts with Cochran, and are going to Germany on tour. They would have preferred to stay in England, but there it is. I'm sorry they did not make any saxophone records here by which we could remember them, but perhaps—although rumour has it to the contrary—they may be able to visit us again soon. In any case, best wishes to Charles Baker and Company.

Café de Paris.

Joseph C. Smith's band are now fulfilling a six weeks' engagement at the Café de Paris. J. C. S. has been one of the busiest American record-makers for many years. With him is Teddy Brown (all of him), the xylophone-saxophonist, who, surely, is one of the jolliest of mortals. I wish the excellent band were remaining with us longer, but labour permits prevent. Incidentally, I hear that the Ministry have refused to grant permits to several famous American bands contemplating a visit to this country.

Moody's.

The band at Moody's, under the leadership of Max Goldberg, includes Ellis Jackson (trombone), Laurie Payne (sax.), and Kay Goldberg (Tenor sax.). The band is noted for its fine arrangements.

Hammersmith Palais.

Al Tabors' band at the Hammersmith Palais de Danse are an institution there. Chris Lee, late of Billy Arnold's band, was a visitor last Sunday, and he played a couple of clarinet solos, aided and abetted by two other callers in genial Jack Clipper and Jack Geary. Their contributions were enthusiastically applauded.

A Good Eleven.

David Arram, of Collins Orchestras, tells me that he has eleven bands out at the moment. Three of these are in one town—Nottingham. He has provided the saxophonists in "No, No, Nanette" on tour and for touring "Mercenary Mary," which opens at Birmingham shortly for six weeks.

MUSIC HALL LADIES' GUILD.
Annual Meeting.

The annual general meeting of the members of the Music Hall Ladies' Guild was held on Friday afternoon in the Board-room of the V.A.F., 18 Charing Cross-road, in the absence of the President, Mrs. R. H. Gillespie, Miss Lottie Albert, the Hon. Treasurer, presided. Letters were received from Mrs. George Elliott and Mrs. J. Lane expressing regret that they were unable to be present.

Mrs. Charles Coburn, the Hon. Organising Secretary, read the nineteenth annual report of the Executive Committee, in which it was announced that the past year had been a most successful one, and many were the homes into which they had been enabled to bring comfort and happiness. It was pointed out that one of the main features of the work is the maintenance and education of the orphan children of Variety and Circus artists. Thirty-five children, boys and girls, are maintained at orphanages and homes, where Committee members constantly visit them. They are very happy, free from material care, and receive an education fitting them to hold their own in the struggle for life. Much money is needed for the regular upkeep of so many children, and every endeavour is made to find good situations for those leaving the orphanages. The M.H.L.G. is the only charity in the profession which undertakes this responsibility. Letters of appreciation are received from young men and women who have left the homes, and are now able to earn their own living, and are doing very well. Invalids, some incurable, are cared for, placed in healthy surroundings, and provided with proper medical treatment. Maternity cases receive special attention, doctors, nursing, clothing, nourishment, and, wherever necessary, financial help is given, besides the practical sympathy of Committee members, who visit them.

Weekly grants are made to between 30 and 40 families in which the wage-earner is, through illness or misfortune, unable to obtain work. This branch of the work, though unostentatious, is of great practical value, and needs a large reserve of funds. A very large quantity of boots and clothing is given away at all times, and at all seasons of the year. The majority of cases applying for same consists of families ranging from five to eight children. The orphan children are sent to school with full outfits, and this clothing is replaced when necessary. During the past year the demand for men's clothing has been unprecedented; underwear, suits, overcoats and boots have been generously distributed. Much time is given by Committee members and their friends to the thorough investigation of all appeals for help. The Guild works in conjunction with many other charities, so that chances of overlapping in fraudulent cases are reduced to a minimum. The Committee continue to direct their efforts to ensure that the benefits of the charity should be available only to those actually in absolute need of assistance, and they feel confident that the Investigating Committee succeed in attaining this object, and thanks are due to these ladies for the time they give to this work.

Full details were given in the report with reference to the various functions which had been held during the year, and thanks were accorded all who had in various ways assisted the Guild. In conclusion the Committee made an earnest appeal to the public for recognition of the needs of the charity, and to show appreciation of its beneficent work by providing adequate financial support.

Miss Dorothy Trevalyan proposed, and Miss Lena King seconded, the adoption of the report.

The motion was carried unanimously. The financial statement was submitted, which showed that during the year the sum expended in food, clothing and assistance to orphans and needy artists amounted to £2,876 15s. 1d., and the cash on current account was £416 9s. 7d.

Miss Lottie Albert, in moving the adoption of the financial statement, said it was to be regarded as a very satisfactory one; but she regretted that the members of the variety profession as a body did not take a greater interest in the society. If it were not for the assistance received from the public the Guild would be in a very bad way. There was in existence no other charity to help the orphans of variety artists. There were certain rumours abroad that there were only five orphans being maintained by the Guild, whereas there were nearly forty being maintained at a cost of between £35 and £40 per week. Another unfounded report was that the society had a sum of money hoarded away. It was very detrimental to the Guild that such false reports should be in circulation, and she took that opportunity of contradicting them.

Mr. Len Silver, seconded the motion, which was then carried. The meeting closed with votes of thanks to the Press, proposed by Miss Ettie Osborn and seconded by Miss Lena Vere, and to the Chairman, proposed by Mr. Harry Marlow and seconded by Mr. Douglas Stuart.

The members of the Guild afterwards held a reception and tea in the Guild offices.

SONGS & SINGERS.

Francis and Day's.
At New Cross Empire, Fred Barnes is, as at Croydon last week, making his usual "hit" with "On Mother Kelly's Doorstep," a number which has been taken up with avidity in many notable quarters for use in pantomime, its applicability for productions as a song-scene being patent to all.

"When You and I were Seventeen," brought into prominence by such artists as Dorothy Ward and José Collins, is also greatly in demand for Christmas-tide exploitation. It was delightfully sung at the Holborn Empire last week by Jean Hay, with whom appeared Arthur Klein.

"Ukulele Lady" looks like being omnipresent in pantomime, rights having been secured in large numbers. Pretty Patti Loftus is making a big "hit" with it this week at the Leeds Hippodrome in Walter Bentley's "Helter Skelter." "I'm Wonderful" most tuneful of songs from "Mam'selle Kiki,"

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(From "The Music Box" Club).

In a modern Tango presentation
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"CHIMES."

Revue, Book by Gilbert Brown; Lyrics by James Heard, Harold Simpson and Greatrex Newman; Music by Paul Anthony. Produced at the Empire, Bristol, on Monday, November 16th.

"Chimes" rang itself into popular favour at The Empire, Bristol, before a packed house, and at the fall of the curtain the audience acclaimed this latest revue as the finest of its kind yet produced at this house. It is divided into two parts, and has 19 scenes. The outstanding scenes are "Marionettes"; "Japanese Dolls"; "The Girl behind the Fan"; "The Assembly"; "A Musical Interlude" and "Concertina Land." These scenes are all handsome settings, the colour blending of scenery and dresses being magnificent. The cast includes Joseph Alexander, Wilfred Watson, Oswald Waller, P. G. Clark, Frederick Carlton, Fiery Jackson and Partner, Miss Lynda Martell, Miss Victoria Dacre, Miss Gertrude Dickson and the four Fayre Sisters, all of whom work hard for the success. Joseph Alexander had many opportunities, and created roars of laughter whenever he was on the stage. Miss Lynda Martell is another outstanding success, her number "Waikiki," calling forth much applause. Miss Gertrude Dickson enhances her reputation as a charming actress, among her best numbers being "Japanese Dolls," and "The Girl behind the Fan." Frederick Carlton sings and acts in splendid style, and Miss Victoria Dacre proves a decided success. A delightful specialty is given by the Four Fayre Sisters, whose playing on the concertinas was loudly applauded. Fiery Jackson and partner contribute a turn of juggling which is much enjoyed. In all the principal scenes a pretty and beautifully costumed chorus appear with distinction.

Maurice Piena.

In response to the large demand for the five numbers mentioned last week by Maurice Piena, Ltd., at the novelty price of five shillings complete for full orchestra, these numbers are again offered, as will be seen in this firm's advertisement in another column. Recapitulated, these numbers are: Christmas Night overture by Zerco, Furious Pursuit by Gabriel-Marie, Dumka by Akimenko, Reverie by Molinetti, and Comic Scene by Dyck. These five numbers make a varied selection useful to any programme.

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